MUSIC IN INSTITUTIONS

VAN DE WALL

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Courtesy of Miss Franklin R. Wilson, Superintendent

DANCE SCENE FROM EURIPIDES' ALCESTIS

State Industrial Home for Women, Muncy, Pennsylvania, 1928

MUSIC IN INSTITUTIONS

BY

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FOREWORD

INSTITUTIONS are not new, nor is music. Music is everywhere in nature. The question therefore arises, Why should a handbook be written describing what goes on spontaneously? There are reasons sound and important for this venture.

Medicine, music, engineering—indeed every body of knowledge or practice—lives through a long period of empiricism before it can be formulated and passed along by any method except the most intimate apprenticeship. It is but yesterday that fever therapy was put under control for the benefit of the victims of a certain disease of the brain. Liver has been a foodstuff for ages, but only a few years ago we learned that a baffling and formerly fatal disease can often be checked by its use. Schedules of certain types of work under skilful direction have come rightly to be known as occupational therapy. In the particular instance of this book, a keen observer has worked out methods of applying his musical knowledge and skill to the emotional problems of human beings who are perforce away from home and lodged in hospitals or reformatories or schools for the defective, and there emerges a set of techniques that are not only absorbingly interesting, but also extremely helpful.

Music educators in the institutional fields are as yet not numerous, and it will probably be some years before their ranks will be filled by persons who are as able as those employed in teaching music in public schools. Thus far no book has been written which one might consult for a systematic presentation of the aims, methods, and cautions to be observed in this field of music in welfare work. This handbook seeks to present its material in such a way that the student's understanding of the subject will develop point by point in simple and logical fashion. Here both the theoretical and practical sides of the subject are discussed; techniques far beyond mere music-making are offered. The volume should help administrators to distinguish the music director who is competent to unite musical instruction with emotional education

from the sentimentalist and the pretender. It holds information for persons engaged in social activities, be they music educators, recreation leaders, or workers in adult education, and it points the way toward the co-ordination of several isolated movements in the welfare field.

Those interested in institutional music need not be told that the author has contributed more work and study thereto than has any other person in this country. This Foreword, however, is not a biography, rather a passing word of appreciation of Dr. van de Wall, whose ripe experience and penetrating analytical insight have made the present volume possible. What he says is authoritative.

SAMUEL W. HAMILTON, M.D., *Assistant Medical Director*
Bloomingdale Hospital, White Plains, New York

PREFACE

IT GIVES me great pleasure to write the Preface to this book, since the ideas it contains are the outcome of practical work accomplished over a period of many years by the author as a member of the Bureau of Mental Health of the Commonwealth of Pennsylvania.

As director of that Bureau and as a member of the Committee for the Study of Music in Institutions, I have had intimate knowledge of the development of Dr. van de Wall's ideas, from his early experiments in a single institution to his service on a state-wide basis.

The author's original task consisted of the setting up of a music program for hospitals for the mentally ill. This program was not built primarily to serve the ends of music as an art, but to make music an integrated detail in a co-ordinated plan of hospital treatment. It was soon found that the methods worked out could be used to advantage in a wide variety of welfare institutions. First, the program was flexible and adaptable to the particular needs and facilities of each institution; second, it was relatively inexpensive, since the making of music or listening to it can, without costly equipment, reach almost every patient in an institution.

Thus it came about that after a number of years the territory of Dr. van de Wall's work under the Bureau of Mental Health had, in response to state-wide requests for his services, extended to the entire field of institutional welfare. It included organizations and consultation work in state, county, and city, in private and public hospitals for the mentally ill, in correctional institutions, in schools for the mentally deficient, and in homes for the handicapped.

Dr. van de Wall lectured regularly to various groups of institutional workers, and addressed national and international welfare and educational conferences on the use of music in institutions. From 1925 to 1932 the Bureau gave him furloughs to conduct courses of lectures at Teachers College, Columbia University, on

the subject of Music in Social and Health Work. Here he came into close contact with groups of college student-teachers and their problems. He made use of these opportunities to study the power and function of music in the lives of these young leaders and weighed the significance of music in problems of personal and social adjustment. Thus his ideas were deepened and rounded out until they took form as a general philosophy and method of social education.

Out of his broad practical experience within the wide range of individuals and groups he dealt with in welfare institutions, schools, and colleges grew the principles that have been laid down in this book. Although the subject has been limited in scope to a discussion of music in welfare institutions, it will be easily discerned that its basic ideas are applicable wherever mental hygiene is part of educational and social endeavor.

The purpose of the book is to show how music can be a practical means of humanitarian service. It helps inmates of institutions to develop and apply their energies toward individual and social integration. Much attention has been given of late to music as a form of education and recreation. Its psychological functions have been studied and described, but its socializing force has not received the consideration it deserves. It is hoped that this book will encourage and inspire those who have been interested to bring music to institutions, and that it will be the beginning of a pooling of such interest and of observation and research in this field.

WILLIAM C. SANDY, M.D., *Director, Bureau of Mental Health*
Department of Welfare, Harrisburg, Pennsylvania

AUTHOR'S PREFACE

THIS book has been written to bring to the attention of public-minded citizens, especially those interested in welfare institutions, ideas and suggestions about the use of music in such work. They are based upon experience gained in the utilization of music as an organic detail of institutional life and treatment, and are planned to meet the inmate's need for social adjustment and the integration of his personality.

The arrangement and presentation of the subject matter are the result of several years of intimate work in welfare institutions and were determined by the goals set up for this volume, namely, to be of practical assistance to administrators, music instructors, and other staff workers in that field. Many of their problems, endeavors, and experiences have contributed to the substance of this volume. It will offer to these persons and to students of social and music work elsewhere an opportunity to study their own specialty in relation to that of other groups. It aims to promote their mutual understanding and co-operation in the use of music as a dynamic factor in the lives of their charges.

A number of applied scientific techniques and practical arts are combined in the daily life and program of welfare institutions. Hence it is not from interest in theoretical speculation, but simply as a result of actual demands of a situation that our subject had to be presented from the aspect of psychology, of musical education, and of institutional administration. All these aspects, in fact all branches of institutional activity, must be practically co-ordinated. To achieve this requires processes of adjustment which must be in many instances deliberately fostered. Hence if the reader should be puzzled by a certain amount of seeming repetition, he may remind himself that the principles set forth had to be shown in their various relationships in order that co-ordination in practice as well as in theory could be understood.

Inasmuch as the use of music in welfare institutions has been greatly furthered by the co-operation of certain administrators in

this field, it is fitting that their names should be here recorded. They are listed under the four types of institutions dealt with in this book.

Hospitals for the Mentally Ill: Dr. Geoffrey C. H. Burns, former senior assistant physician, and Dr. George A. Smith, former superintendent, both of the State Hospital, Central Islip, New York; and the following from Pennsylvania hospitals: Dr. George T. Baskett, superintendent, Mental Hospital, Retreat; Dr. Earl D. Bond, physician-in-chief and administrator, and Dr. Owen Copp, late physician-in-chief and administrator, Department for Mental and Nervous Diseases, Pennsylvania Hospital, Philadelphia; Dr. E. M. Green, former superintendent, State Hospital, Harrisburg; Dr. J. S. Hammers, former medical director and superintendent, City Home and Hospitals, Pittsburgh; Dr. Ralph L. Hill, superintendent, State Hospital, Wernersville; Dr. C. B. Holbrook, superintendent, Farview State Hospital for Criminal Insane, Waymart; Dr. Henry I. Klopp, superintendent, State Hospital, Allentown; Dr. Clyde R. McKinniss, superintendent, State Hospital, Torrance; Dr. S. Metz Miller, late superintendent, State Hospital, Norristown; and Dr. H. W. Mitchell, late superintendent, State Hospital, Warren.

Institutions for Mental Defectives (in Pennsylvania): Dr. Earl W. Fuller, former superintendent, and Dr. Albert H. Super, also former superintendent, of the State School for the Mentally Deficient, Pennhurst; and Dr. Harvey M. Watkins, superintendent, State School for Mental Defectives, Polk.

Institutions for Physically Handicapped and Ill: Miss K. E. Bower, superintendent, Home for Indigent Adult Blind, New York; Miss Sarah A. Kreuson, superintendent of nurses, General Hospital, Wilkes-Barre, Pennsylvania; Miss Frances E. Shirley, superintendent, Industrial Home for Crippled Children, Pittsburgh.

Correctional Institutions: Stanley P. Ashe, warden, Western Penitentiary, Pittsburgh; Dr. Amos T. Baker, former superintendent, New York State Reformatory for Women, Bedford Hills; Miss Eloise A. Hafford, former superintendent, Wayside Home for Girls, Valley Stream, New York; Sister Mary Ignatius, superintendent, House of the Holy Family, New York; William F. Penn, superintendent, Pennsylvania Training School, Morganza; Captain

Herbert Smith, warden, Eastern State Penitentiary, Philadelphia; Jesse O. Stutsman, late superintendent, New Western Penitentiary of Pennsylvania, Bellefonte; Miss Franklin R. Wilson, superintendent, State Industrial Home for Women, Muncy, Pennsylvania.

The author wishes to express his gratitude to Lee F. Hanmer of the Department of Recreation of the Russell Sage Foundation for assistance in the preparation of the manuscript. He is also particularly indebted to Dr. Clara M. Liepmann, whose name appears on the title page as collaborator, for help in the planning and composition of the book, and to Dr. Samuel W. Hamilton for textual criticism.

The bibliography was compiled with two main objectives: first, to supply a list of works of practical use for institutional purposes; second, to give specialists the titles of books by their fellow-workers with whose efforts their own have to be co-ordinated. Music directors are expected to consult also the various subdivisions of the entire bibliography. The publications on music are meant not only for musicians but for administrators who wish to familiarize themselves with the technical aspect of the art. They might also be consulted by the psychologist or psychiatrist when making a special study of a musical problem. Bibliographies on the dance, theatricals, and social recreation are addressed to the institutional administrator, physical educator, recreation leader, occupational therapist, teacher, and nurse. For students who will use the volume as a textbook, these lists serve as suggestions for collateral reading.

Valuable co-operation was received in the preparation of the bibliographies from the following contributors: On psychology and mental hygiene, the National Committee for Mental Hygiene; on criminology and penology, Sheldon S. Glueck, Harvard Law School, Cambridge, Massachusetts; on social work and social education, Bertha F. Hulseman, librarian, Russell Sage Foundation; on music methods and materials, Julius Mattfeld, librarian, Columbia Broadcasting Company; Osbourne McConathy, music editor, Silver, Burdett and Company, Newark, New Jersey; Arthur J. Neumann, vice-president of Music Service; and A. J. Powers, of G. Schirmer and Company; on rhythmics and dancing, Miss Alice W. Frymir, of A. S. Barnes and Company; on social recreation,

Mrs. Louis M. Frankenstein, of the Drama Book Shop, New York, and Miss Marguerita P. Williams of the Russell Sage Foundation.

Three organizations in the field of social work have collaborated to make possible the experiments and studies out of which the book has grown; namely, the Russell Sage Foundation, the Committee for the Study of Music in Institutions, and the Bureau of Mental Health of the Welfare Department of the Commonwealth of Pennsylvania.

PART I

THE FUNCTION OF MUSIC IN INSTITUTIONAL CARE AND TREATMENT

CHAPTER I

MUSIC A DYNAMIC SOCIAL FACTOR

MUSIC is a purposeful production of sounds associated with certain definite emotions or with concepts of beauty. Because it is prompted by man's desire for inner satisfaction, its appeal is strongest where it answers an immediate need. Musical experience carries therefore educative possibilities, and these warrant detailed discussion. Experience and scientific observation have brought out the following facts: Through the stimulus of music, pleasant sensations and moods are created; the mind seems disposed to dwell upon and to express emotional recollections and desires; and listeners as well as performers often reveal unconsciously the conflicts of their inner life. In reawakening past experiences, pleasure and joy or distress and sorrow are felt, and either concentration on problems or distraction from them can be effected. Through memory and associations the mind, even in persons not called musical, is led to occupy itself with thoughts and experiences other than those of every day; roads are traveled that are interesting because not over-familiar; sources are revealed from which a person does not generally draw nourishment and refreshment. Indeed, philosophy and idealism, often shut away so carefully during the usual routine of life, are subtly appealed to and can be brought into play. Music has therefore proved to be a practical help in studies of the inner life, and where these are gathered and interpreted psychologically, it has been made an agent in influencing people's mental trends.

Music belongs in welfare institutions as part of treatment and education. Since its place in the cultural structure of life can be clearly defined, so too can its function in institutions of the welfare field. This has become crystallized through the influence of several factors: the relation of music to social living in general, the social effects of institutional life, the psychological influence of music

upon man, and the contribution that certain planned ways of using it have made to the meeting of the needs of inmates.[1]

When music is being discussed in reference to education, treatment, or recreation in institutions, an interesting trend of thinking may be commonly observed. The visible means of making music, the setting up of activities, and the carrying on of organizations are all treated as main objectives. People will talk, for instance, about the fine band or big choir to be found in an institution, on the value of the playing of stirring marches and overtures, or the singing of inspiring anthems. Such achievements will be given due credit in this book, but they are not considered the main objective of institutional music programs. The place of these is to serve as means to an end—the social education of the individual inmate—and every significant detail of music in institutions will be evaluated in terms of this service.

Today music is usually counted among the recreational occupations; in educational institutions it may belong to the regular subjects of instruction in accordance with public school curricula, and in some hospitals it is used as adjunct therapy. These various designations result from clearly defined differentiations as to aims and scope and the special conditions of application. Their meaning will be established in later chapters.

SOCIAL AND EDUCATIONAL USES

That music may be used for social and educational purposes is historically not new. Originally discovered and then practiced and created as a thing of pleasure and beauty, it has become a mirror of the emotional lives of individuals and races, the tonal reflection of cultural stages of development and aspiration. Definite traditions of music-making and appreciation have evolved. In this way music became, even in the early ages, an interpreter of such

[1] The term "inmates" is used in this book to denote collectively the various kinds of persons cared for and treated in welfare institutions. When mentioned separately, however, each kind will be given its specific name; for instance, children or pupils, patients and prisoners. Although sick persons in hospitals are called "patients," and although there is a tendency to use the term "inmates" chiefly with reference to prisoners, it has seemed practical and simpler to use it when all these persons are included in a statement. The alternative phrase "children, patients, and inmates" has been rejected because it cumbers the sentence and diverts attention from the meaning.

emotions as affection or reverence for the beloved, for the tribe, or for deity. It was and still is used by the social group and their leaders to express mental and spiritual attitudes and to arouse sympathetic responses to the great experiences of the human race.

To make music or to listen to it becomes thus both an expression and a response. A great deal of significance lies in the close association between a people's music and its philosophies. Their background of geographic, economic, and political conditions, of emotional traits and traditions, of language, poetry, and religion, is reflected and carried on in its various types. There is thus a music of the jungle, of primitive culture, of ancient civilization, of the Middle Ages, and of modern times. The East has its own music; so has the West. Temple and church have evolved special styles; likewise the theater and the parade ground. There is too among all peoples their own peculiar form of the lullaby and the dirge, the wedding song and the war dance. Even the absolute music of modern times, that is, compositions whose content is musical and not based on literary, lyrical, or dramatic concepts, expresses the emotional strivings and educational background of the composer and the interpreter.

Like other social and cultural treasures the practice of music very early became a goal of education. Education, understood as one of the elements that keep human society a living organism, uses emotional trends and attitudes to achieve this purpose. Because through music a direct appeal to the emotions can be made, religion and medicine have employed it even in primitive society. Today, as subject of popular interest and general education, it still passes on from one generation to the other some of the achievements of the race. This general transmission, taking place in home, school, church, and community has succeeded in reaching the individual in almost every phase of his life.

Distinct from such diffused musical stimulation and also from professional training, a specific concept of general musical education has recently been evolved in social history. The practical sociologist uses the appeal that music has for many to aid social integration. Having realized how often haphazard or sentimental occupation with music leads to the development of unsound emotional conditions, he does not leave to chance a desired contact

with music. He may wish to make the individual part of the social group, or to stimulate his inner or his physical life. The goal is not primarily that a person practice pleasing music, but for him to become an agreeable human being.

Under the influence of modern psychology old educational theories and goals have been restated and new pedagogical practices developed. Basic to them are the various studies which not only describe the processes and functions of the individual mind and the social group, but which consider also the meaning and purpose of these functions. Music being a cultural treasure and a product of social living, its educational utilization could not be left to purely traditional custom. Formerly practice of the musical arts consisted primarily of theoretical and technical study and of their performance as artistic skills, and the philosophy and history of music were considered to be an aesthetic pursuit. It is now essential to develop a sound psychological basis for a more comprehensive understanding and application of music. Only by such an approach is it possible to evaluate and use its power in human life and its aesthetic significance for education and health work.

CONTRIBUTION TO INSTITUTIONS

The modern welfare institution, more and more recognized as a clearing house of the temporarily instead of permanently inadequate, is adopting the spirit and technique of educational instead of custodial care. It no longer offers merely food, shelter, and clothing, but includes almost every conceivable form of psychological assistance. It affords medical treatment when inmates are ill, makes the most of their educational possibilities, and provides wholesome recreation and social activities. In contrast to the old custodial idea of "once an inmate always an inmate," its aim is to cut down the number of institutional days to a minimum and to foster a living contact with the world outside. Anything that may hasten an inmate's social integration is regarded as a valuable factor in its program.

The function of music in this program is to stimulate and refine forces that help in such integration. This is the core of what is known as social education, and whatever form that education takes, it is necessary to deal directly with the inmate's personality.

Two processes are here involved and music is a contribution to both. The first process is learning to know an inmate's nature and needs.

Because music is to most persons a pleasant experience it leads them to express their feelings and thoughts more freely than usual. The satisfaction derived from it makes inmates for the time being both less defensive and less aggressive in their attitude toward their environment. When a group of people sing a song such as When You and I Were Young, Maggie, several processes may take place. One person participates because he finds the melody pleasing or suited to his voice; another used to sing it with his father; someone else likes the romance of the words; while still another, more unconsciously, is attracted to the song because it fulfils a longing for emotional experience; to another it recalls a far-away mountain spot on a beautiful summer day when he heard it sung long ago.

The making of music is, moreover, a means of communication from one individual to others. In institutional life especially it is necessary to find agreeable modes of social contact. Communal singing, for instance, leads people to voice, directly or indirectly, some of their most personal longings, and to re-live in memory in the midst of others a cherished experience. The social significance of this is that it develops a feeling of tolerance and closeness and sympathy with other human beings.

Making and listening to music frequently release emotional tensions and produce a craving to relieve them. This urge must always be guided into channels individually and socially non-destructive, and among such channels artistic activities are the most important because they are a natural response to the stimulus given. Complementary to the passive joy of listening must be practice as a positive endeavor. Listening to the singing of others leads many people to participate, the action of one person or group becoming the stimulus for similar action by others. The desire for musical expression, however, is only the most obvious among a variety of emotional longings. A skilled leader who has a keen interest in his pupils can obtain much information regarding their inner lives and aspirations, necessary not alone for his own work but for the persons responsible for diagnosis and treatment.

The second process in social education, based on the insight into the nature of inmates thus obtained, is to provide a stabilizing and enriching influence. Music establishes a dynamic contact between leader and inmates. Because it acts as a generator and transmitter of feelings, thoughts, and impulses, it increases the social effectiveness of the institution. In addition to the specialized, technical objective approaches of staff workers, the educational and humanitarian attitude prevailing in modern institutions calls for the personal, sympathetic relationship that exists between friends. In his institutional work (even as in his personal life) the music director must help students toward a more complete organization of their affective[1] forces.

It is, then, the contention of the author that music must be used on behalf of inmates not only as a means of passive joy or to help them acquire a common skill, but for pedagogical and social purposes. The emphasis on music as a personal creative resource and its re-introduction as such into society at large are at present the great tasks of its protagonists the world over.

[1] An "affect" is the emotional aspect or accompaniment of an idea. See also footnote on p. 42.

CHAPTER II

SOCIAL EDUCATION IN INSTITUTIONS

WELFARE work is an imposing element in the social structure of today, but the farther back we go in history the more widespread do we find its roots. In general it is concerned with the relief and prevention of distress, and this twofold mission has ever been its distinguishing characteristic, even in far distant days. Various groups have carried the responsibility: the family, the church, the feudal lord, the sovereign, and finally private and public organizations. Religious, charitable, and educational motives have governed action, but emphasis of motive has often been shifted. Now science, medicine, education, and humanitarianism are touching hands, and the welfare of the poor, distressed, and maladjusted is becoming an object of united and comprehensive effort.

Institutions, which have always played an important part in care and treatment, house larger and larger assemblages of men, women, and children of different classifications. The mentally weak and ill, adult prisoners, juvenile delinquents, and other groups of "queer" and peculiar characters are studied, and it is often found possible to make them into useful and responsible human beings. The change in institutions from custodial to educational care has led to a formerly unknown specialization in buildings and management. With the transition, institutions have also lost much of their old inflexibility. Like other organisms of the body politic they have opened themselves to functional changes, observation and criticism of their effectiveness, and to study of their influence upon inmates and community. They have thereby gained recognition in the field of social endeavor.

WHAT IS SOCIAL EDUCATION?

Social education today aims to further the development of the personality as an integral part of a dynamic whole, called society.

It is an attempt to assist man in recognizing and making the most of his powers. This is achieved by contacts and relations between the individual and his environment. Although all forms of education should be social in nature, this specific term is used to indicate and emphasize a particular mission, namely, the leading of the individual to a concept and application of his personal qualities as social forces. For example, if in the development of a person's talent for singing stress is laid upon the enjoyment it will give future listeners, he is being made conscious of the social significance of his accomplishment.

The growth of personality and the nature of his social responses are affected by the ever-changing influences of his environment upon him, and of himself upon his environment. One of the objects of social education is therefore to make him aware of this interdependence. He can thus see himself as an essential element in happy personal and communal life. This requires a process of inner growth and of social projection and integration.

A process of inner growth means the unfolding of qualities which in their total organization and function form personality. Since the human being is an organic whole, the neglect or the development of a quality may impair or improve his state of well-being and general human efficiency. Opportunity must be created again and again for self-expression. Attempts must be made to assist the handicapped to develop attitudes and techniques that compensate for, or turn the original deficiency into an asset. If there is an interdependence between individual and environment, the same is true of the forces and reactions within the person himself.

Social education concerns not only the individual, but society itself. In its reaction to an individual, society is still but slightly conscious of underlying causes, and is often intolerant of peculiarities conditioned by a person's lot. This attitude is far-reaching. Even a genius like Beethoven could not escape the tragic personal and social consequences that grew out of his increasing deafness. For so great a composer to be bereft of that sense which he above all others should have enjoyed to the fullest degree, meant not only a serious handicap in the practice of his art, but it denied him a much-longed-for participation in social life. His longing was not understood by those about him, nor did the greatness of his art

win for him those human relationships and lasting social ties for which he groped in order to overcome the loneliness of genius and of physical handicap.[1]

A further task of social education is to lead the group to a more flexible conception of its own function; namely, a social life that not only tolerates but even welcomes a variety of personality expressions. Such tolerance will liberate innate faculties which are fundamentally constructive and creative, though they may appear to be otherwise. In a static and unprogressive society, a person unlike his fellows is often misunderstood, misjudged, and consequently mistreated.

SOME GENERAL CHARACTERISTICS OF INSTITUTIONAL ENVIRONMENTS AND POPULATIONS

Welfare institutions today care for and treat several diverse groups:

1. Juveniles who depend upon public help because of lack of private care—the orphaned, deserted, wayward, and physically or mentally handicapped.

2. Adults who, on account of unemployment, particular infirmities, general debility, or old age and lack of funds, are in need of public support and treatment.

3. Adults who have been segregated and deprived of liberty on account of mental deficiency, mental illness, or social maladjustment resulting in law-breaking.

Of the above groups there are those who will some day be discharged from the institution to live again in free society, and those who enter its doors to remain permanently. The former, sent for treatment as defectives or delinquents, or as children bereft of home care, must each in addition to receiving the treatment and instruction adapted to his or her own peculiar needs, be fitted by a form of social education for the day of dismissal. This education is a task distinct from medical treatment, from academic and vocational instruction, and from habit training and the development of character for which various institutions are founded and

[1] Letters of Ludwig van Beethoven. A Critical Edition with Explanatory Notes by A. C. Kalischer; Translated with Preface by J. S. Shedlock. J. M. Dent and Company, London, 1909, 2 vols.

maintained. Inmates who have lived in the free community before must at least be kept upon their former level of social efficiency. Generally, that level becomes lowered, owing either to the condition that brought them to the institution, or to the manner of life within its walls. Where the stay is of long duration, the latter cause obtains more frequently. The custodial group also—inmates who must continue to live in an institution—often needs a measure of social education in order to make living together possible. Hence provision for it is a necessity in every welfare institution.

Compared with the persons whom they serve, institutions change little and live much longer. Thus they offer stability and protection for their clients from chaotic surroundings, but they present specific problems of adjustment. Their environmental characteristics influence the moods of inmates and determine their social conduct. Institutions differ in structure, management, and standards of care and treatment. Certain qualities, however, all share alike for the simple reason that they are what they are—institutions. Existence in them, as contrasted with life in the community, is artificial, and care must be taken lest this have harmful results. Hence each specialist will find himself again and again confronted with the necessity for introducing normalizing elements into the surroundings of his charges. Some excellently equipped institutions succeed in providing these elements for the majority of their inmates. Others, through lack of ingenuity or interest, fail to do so. Means of counterbalancing such shortcomings are still not known everywhere or are little used.

The contrasted characteristics of life in an institution and in the community may be indicated as follows:

1. In the community a person grows up and passes his life in small units of social groupings, such as the family, his work associates, or circle of friends. In institutions such groupings do not exist, and those in which an inmate finds himself are of a very different nature.

2. Normal family life promises to each person the flow of affections and the possibility of recognition and full expression. It provides the comfort and repose needed for the replenishment of strength. The affectional association liberates energy and inspires members to function at their best. Institutional association is not

based upon natural sympathies among its members. The inspiration of love and common interests is lacking, and energies that would be liberated by affection are likely to stagnate and be repressed.

3. Besides the family association in free life there is a social environment made up of friends selected by personal preference. Friendship often supplements the affective relationships which the family may not contain, and it provides many stimulating experiences which institutional life cannot offer.

4. In normal life there is a constant stream of new faces and connections which help to offset the fixed associations with the more intimate personal or social circle. Institutional life affords no such flux and change, but instead enforced mingling with the same people day after day, perhaps year after year, which deadens the possible beneficial effect inmates might have on one another were their contacts shorter or less constant.

5. In normal life people usually seek one another's company for helpful and pleasurable reasons. In institutions, however, they are housed together because of similar weaknesses or social insufficiency. Orphans all know that each lacks a supporting family; the blind that their housemates share the same defect; the tuberculous that all others in the house suffer from the same malady; the prisoner that everybody around him is "in for some trouble"; the mentally ill realize very well that they are surrounded by patients unbalanced or suspected to be so.

6. In normal life academic, vocational, and recreational association contributes greatly toward an energetic and happy existence. School, with its comings and goings, its interests and excitements; business, with its professional and economic demands; recreation, with its call on unused energies and its variety of pleasures and adventures—how complex are their hold on man and how rich do they make his daily existence! Institutional life, when devoid of academic, vocational, and recreational elements, and even with them, because of their necessarily fixed organization, how dull and monotonous, how often stagnating and freezing! How many times is the complaint heard from both inmates and workers: "If you had to stay here but for a week, you would realize what a dreary mill of monotony this is."

7. In normal life the intermingling of the sexes, both in the

intimate and in the more superficial relationships, is a great factor in brightening the outlook. It gives balance and refinement. Institutional life, for either adolescents or adults, fails in this regard, and by eliminating the other sex diminishes natural sources for affective and energetic stimulation and action. Prolonged segregation of the sexes, the herding together of large numbers of men or women hinder normal association. When, as a substitute, unnatural relationships appear, they lead to insubordination and sometimes to great psychological damage to individuals and cause serious impairment of institutional life.

Environments of the above description signally disregard certain basic needs. The results of such disregard may not at first appear important; but over a period of time they become grave.

Institutions are not built and run to suit the preferences of inmates, neither are the furnishings and the meals so selected. Where the dormitory system prevails, the inmate must forget forever the privilege of personal privacy. Often his clothes are prescribed by measurements roughly fitting the average charge but not well suited to him. There is generally very little left to him, in outward appearance, surroundings, or activities, through which he may express his own personality.

Institutions at their best, for efficiency and group discipline, impose various restrictions on the initiative of their population which no one would ever think of applying to himself or anybody else in private life. For instance, going to bed in the same room with others and at one set unvarying time; eating the same food as every other inmate, without ever having a word as to its choice and preparation; living for weeks, months, years, with groups of the same sex, many of whom he perhaps dislikes and some of whom he may hate; always being chained to the same spot, unable to follow any personal interests and having to adapt himself all the time to someone else.

Many a person is placed in an institution because of his being an extreme individualist of the projective type, who has got into trouble even though at large in a more or less flexible society. Think then of the process of repression, sometimes called self-control, such a one has to undergo in order to become a model inmate, patient, or prisoner, satisfactorily institutionalized!

Again, others are so placed because they are extreme individualists of the introvert, repressed type and cannot adapt themselves to ordinary society. They must accommodate themselves to an even less flexible mode of group life, which tends still more to turn them in upon themselves.

A third type of inmate includes those who, without changing their inner attitudes, adopt a kind of opportunistic conduct, the aim of which is to show submission to the order of things. They conform only outwardly. The old type of management, being interested in conduct merely as conformity to order, was satisfied with outward observance. It thus became a method of developing artificial conduct and assumed personality.

Intimate knowledge of the not-so-obvious but very pertinent needs of each individual is not entirely possible where large numbers are housed. Charges who lack outstanding characteristics and are not routine-upsetting are hardly noticed. The continuous professional care and treatment of large groups easily induces an indifferent attitude toward the more subtle needs. Thus in large institutions—and it may happen in small ones as well—many persons are starved emotionally through lack of provision for some of man's most fundamental cravings, namely, the desire to belong to somebody and to have someone to love and to care for his well-being.

While such conditions are by no means typical of all institutions, and many smaller ones do everything possible to overcome them, in a discussion of environmental handicaps it is necessary to mention the most conspicuous examples. The psychic wounds and conflicts caused thereby, the moods of loneliness, despondency, and misery produced are very real and become in many instances additional causes of aggravated egocentricity and antisocial behavior. These characteristics do not affect all inmates to the same extent, but they affect one type most adversely, namely, those who might reach a higher level but who, by a smooth institutionalization, become dulled to the finer sensibilities and goals. By fitting readily into the routine they evade the realities of life. They should be helped to emotional maturity which will last in environments that are more complex than that of an institution.

The foregoing presentation has already shed light on some of the

characteristics of institutions and their populations. A few other common traits remain to be noted.

The fact that every type of institution houses a group of people deprived of something vital has a certain effect upon inmates. Many develop a lagging attitude toward the problems of life or decided feelings of inferiority. Sometimes also a desire for compensation creates an attitude which is likely to take the form of increased selfishness. So-called ugly dispositions, displayed as "nastiness" and "quarrelsomeness," are followed by rivalries and "insubordinations." A feeling of intense unrest may then prevail in dormitories. Such members often interfere with the welfare and progress of others. People housed together because of the same weakness, illness, or deprivation are obviously no inspiration in the particular sphere of their inadequacy. Association with the normal opposite, the healthy, mentally balanced, and beautiful, is necessary to overcome the sense of belonging to the downtrodden, incapable, and queer.

All care and treatment in institutions must thus take into account some such environmental and human characteristics as pointed out above. Their effect may be modified in two ways: by creating environmental conditions that will be wholesome and by bringing into inmates' lives new experiences that make for social growth and better adjustment. These constitute part of the process of social education.

ENVIRONMENT AS AFFECTED BY RECREATION

Ever since modern welfare institutions began to be operated on the principle that they should furnish a wholesome environment, recreation has become an important phase of their life. In principle it is accepted as a necessary activity for every human being, including those under institutional care. Today, at least in the United States of America, probably all institutions provide such facilities. Most have an adequate equipment for certain forms of recreation, although in larger ones it is often insufficient for the entire population. Because of the importance of social objectives in institutional life, its recreational phase is often found to need further development. This lies not so much in the direction of increased activities as in an understanding of their psychological

significance and their utilization. In the following pages these aspects will therefore briefly be sketched.

Function of Recreation in Life

Recreation is any form of activity and relaxation that is voluntarily pursued during one's leisure. In its active form recreation is an expenditure of energy constituting an attempt to succeed in a fuller, more satisfactory functioning of one's powers than the routine course of life permits. Such an expansion of function causes a feeling of relief as well as of pleasure and joy.

The term "recreation" is thus relative in significance. In itself it denotes no specific activity. It is simply a form of function that affords stimulation and release of tension or, just the reverse, a relaxation. Some activities sought for recreational purposes may be pursued with the regularity of a routine. They remain a recreation because they are indulged in voluntarily and without intention of material gain. Recreational preferences, in so far as they are conditioned by likes and dislikes—emotional trends—are based on instinctive promptings that receive no satisfaction in the routine of life, or else on such circumstances as create a need for experiences and expressions not felt at other times. With a change of these circumstances the preference for a certain form of activity and relaxation may not persist, and if the activity be enforced it will lose its recreational value.

A person's choice of recreations is significant because in them he expresses some of the creative faculties and forces with which he is endowed. This is true even when he finds himself, because of adverse circumstances, not inclined to friendly relations with others or to a pleasant response to his situation. In times of conflict or exhaustion when energies lag, or in periods of emotional immaturity which every person experiences, a preferred recreational activity is a profound relief. It leads one into a momentarily happier world that veils the difficult issues of reality, and its pleasing and soothing effect renews strength and stimulates endeavor. Such an outlet is desirable because it leaves the person open to the influence of others. But if this advantage is not understood and well used it may lead to increased egocentricity and to unsocial forms of self-assertion and wish-fulfilment.

Adaptation to Institutional Life

Whenever in the practical field of social education self-expression and volition are to be given free play, the question of motives and their evaluation arises. Motives must be carefully examined, not only for diagnostic reasons, but because the goal of social education is the integration of attitudes and personalities with a living environment rather than a simple adjusting of outward behavior to group standards. Many persons are attracted to recreation at first for selfish reasons, persons consciously or unconsciously ready to exploit any opportunity for personal advantage. This readiness may have been caused by embittering experiences, by the feeling that they will lose out unless they employ all their time trying to "grab" what can be grabbed. It may be the consequence of not being understood in the home environment, or of being bossed or maltreated on the job. Even in an instance of pronounced egocentricity the underlying causes must not be neglected, or there will be no safe foundation for the gradual development of tastes and skills that bring more objective interests, and will lead to socialized conceptions of life, its joys and problems.

Teaching an egocentric or psychically wounded person the elementary values of social contact and integration is best done by giving him the experience of being part of a group that enjoys the pleasing atmosphere of an activity eagerly sought by all its members. In the give-and-take of skills and plays, the co-operation necessary for successful effort, hundreds of opportunities have been found to use recreation as a basis of attacking egocentricity, or subjectivity, that prevents so many persons from developing truly social attitudes. Recreation makes available for education such wishes and qualities as grope within a person for expression and have not found their form of functioning.

Precisely at the point where self-expression in recreation meets with social acceptance and approval, the emotional approach between the individual and the group finds its contact. Through the insight and experience of a sympathetic leader recreation becomes educational.

In institutions a twofold adaptation of recreation is brought about: it will be adapted to fulfil the special needs, and it will

develop special forms and programs that grow out of the particular setting. Institutional life, as we know it today, has certain basic restrictive qualities that constitute its inner structure. Let it be remembered, however, that free life also demands subjection of individual interests to the group. Apparently, however, the nature of the demands that the institution makes are different or they would not be so much more irksome. It is true that most institutions cannot concentrate on a single inmate until after the whole population has received attention. Consequently in games and play they provide such as satisfy the greatest number of its inmates. In determining what these are, credit or material return to the institution will not be overlooked. Further, the cost of apparatus, supervision, and instruction necessary to carry out any chosen program is taken into account; and later the capability of inmates and the effects of the choice upon them.

During this highly eliminative but absolutely justified process the possible number and variety of activities will have been brought down to a few, and the more complicated, less obvious, and subtler needs and desires of individuals will have been put aside. Finally, activities must be organized as to time, place, and supervision, and thus independent choice and the satisfaction of a momentary or even a long-existent need are still further curtailed. Of all the fundamental characteristics of recreation only its quality as a leisure-time occupation and a measure of freedom in participation remain. Within the scope of the basic demands just outlined, the institution accepts a recreation program which, theoretically at least, aims to fulfil the following functions: (1) to develop, (2) to restore, (3) to preserve, and, especially, (4) to prevent the breakdown of such potentialities and energies as are not utilized by inmates in their daily routine and which need the fullest possible release for the personal and social integration of these individuals.

In practical application further qualifying limitations are made of which only a few will be named. In the first place, among the effects of recreation on individuals and groups, the institution favors certain ones, curbs others, and punishes still others. Rest, satisfaction, goodwill, and hope are accepted by all institutions; joy and delight, impetus, relaxation, optimism, initiative, and enthusiasm are welcome to a certain extent; leadership among the

inmates, excitement, and segregation are not often permitted or only in special forms; and finally all kinds of behavior, their degree, and the length of time they continue, must be such that the order of institutional life as a whole is not disturbed. There may be individual contribution of a sort, but never pronounced nonconformity. It is recognized that people differ in their modes of expression, but this recognition can have very little practical consideration.

In some institutions self-government as an educational principle is given an opportunity in the recreational program. Self-government, as far as the individual is concerned, means the socialized intellectual control of inner forces; in group life, the exercise of social qualities through participation of members in its organization and function. In fact wherever sound recreational policies prevail, self-government is practiced. Self-government in the realm of avocational activities is a forceful and effective social discipline.

Organized recreation requires joining a group; following or assuming leadership; conforming to the rules of the game, or the discipline of the art, and the exercise of teamwork. Each group contains leaders and followers. No repressive rulings can eradicate these natural tendencies. The entire fabric of social organization is woven of them, and government as a dynamic process is based upon them. Leadership can be constructively applied by recognizing its valuable potentialities and giving it responsibility. By so doing, personal tendencies become of service to the common life. Subcommittees on music, entertainment, games, and so forth, composed of inmates and staff members, can do much to make the recreational machinery run smoothly.

On the whole, in spite of environmental limitations, a recreation program can be made to provide interest and inspiration and create an atmosphere of friendliness, anticipation, comradeship, and joy. Special efforts are, however, necessary to overcome the initial weakness that brought the inmate to the institution and to provide that emotional approach and guidance which are the essential elements of social education. His untapped constructive resources must be drawn upon in order to bring about genuine social integration, and inner attitudes of a social nature must be developed by leading him to use his own capabilities. Inasmuch as institutions

cannot allow the usual forms of recreation enough free play fully to serve this purpose, they concentrate on those that have a pronounced psychological effect upon the participants.

Thus social education aims to do more than to prevent the harmful results of institutional environment; it plans deliberate and systematic treatment toward certain goals.

PSYCHOLOGICAL BASIS OF SOCIAL EDUCATION

Modern psychology and pedagogy have stressed the importance of early social education. The fact that many of the conflicts of later life can be traced to a lack of emotional education[1] is understood if we recall that a human being is a dynamic entity and that all his faculties and needs are interdependent. If education and training of the intellect is begun without the basis of emotional social development, a certain one-sided maturity may be achieved, but the emotional interpretation and expression of the person's social experience will still be on an immature, egocentric level. Such a person, either child or adult, is not aware of the relation between his own development, his wishes and urges for ego-expression, and his environment. He has not felt and realized the give-and-take between individual and environment. Consciously or unconsciously he considers environment as hostile and displays in his reactions an emotional immaturity. The sad fact is that generally the social group does react with hostility to egocentric behavior, and this strengthens the individual in his superficial interpretation and closes the vicious circle in that particular situation.

Emotional education may begin before the intellect develops to such an extent that the child recognizes environment as such. As has been said, the seeds of many personal and social conflicts of later life are sown by early repressive measures. There is, however, a non-repressive approach through the affective life, creating an atmosphere of security, contentment, and joy born of love and encouragement. Such an approach frees the child for his own individual expression. In this form emotional education acts upon the deepest social needs and trends of the psychic life and

[1] Emotional education is any systematic attempt to bring the emotional trends that influence conduct under the control of socialized reasoning and habits.

stimulates reactions of the same nature. Incidentally it may be pointed out that the social education of the mentally deficient is likely to have more lasting results on the patient's emotional development if it be non-repressive and dynamic.

The demands of social education on personality will differ with varying ages, depending on endowment and growth. The process of bodily growth creates for the child physical needs which change with his age. The same is true of his emotional and intellectual needs. But among all these the emotional are the least sure of being met at the right time, because we know so little about them and consider them so slightly in our still predominantly intellectual education.

In adults the lack of emotional education or the effects of emotional immaturity appear sometimes as open conflicts, or a person may live in a dream world and react to reality as if it were the world of which he dreams; even experiences of reality may be consistently not interpreted as such. Indeed we find that emotional immaturity and emotional conflicts keep a person's mind very much centered on himself. This egocentricity, or subjectivity, makes it hard even for an adult to develop attitudes based on objective interests, which is necessary for his social integration. A highly developed intellect may remain subject to the dictation of an underdeveloped or unorganized affectivity;[1] and it is clearly evident that a lesser or a distinctly defective intellect presents still more difficult problems for social education.

Not all need for the social education of adults springs from emotional immaturity. It may derive from an affective conflict that is independent of deficient emotional education. While such a conflict is acute, the effects upon the relationship between the individual and his environment are very much the same as when a person is emotionally immature. Other causes, such as physical infirmity, vocational insufficiency, and temporary difficulties of adjustment, may become aggravating factors. The same is true of conflicts conditioned by social or environmental difficulties, where

[1] "Affectivity" is a term used by Eugen Bleuler (in his Textbook of Psychiatry, English edition by A. A. Brill, Macmillan Company, 1930, pp. 32 ff.) to denote all the feelings of various types and origins which a human being may experience. For a more technical discussion of affectivity see Chapter III, Considerations on the Psychological Influence of Music.

persons are diagnosed as maladjusted although they react normally to an abnormal situation.

SOME METHODS OF SOCIAL EDUCATION

Solution of such social necessities must come through guided development of the person's emotional functions. Approach must be made by stimulating expression, by exposing the person to experiences through which the needs both of his present level and of his growth are met, by assisting in an objective interpretation of these experiences, and by fostering emotional goals that are socially acceptable.

How such experience is created may be shown by the following instance: A person develops a serious condition of depression, moodiness, and shyness; the feeling grows that he is alone and forsaken, and there seems to be no escape from his mental agony. Such a person may be led to like the singing of a particular song because it expresses somewhat his own feelings. This first attempt at hidden, indirect self-expression may be guided toward an experience of liking others and belonging to a group by letting him sing it to people who respond. This may give the singer for the first time since his feeling of isolation a realization of contributing something that unites him with his fellows.

Stimulation of expression and guidance toward needed experience are, then, two of the factors through which emotional growth is furthered. A third factor is the co-ordination of the affective with the intellectual life. This co-ordination is the basis of mature emotional self-expression. A constructive rather than a restrictive emotional self-control is achieved only through consciousness of one's own emotional desires and through their being intellectually evaluated and directed. The person in this instance is not led to suppress his finer sensibilities, even when unconventional, for fear of criticism or ridicule. The educator—the person responsible for another's social education—must approach his pupil on the latter's emotional level. It is essentially true in the sphere of the emotional life that nothing can be planted from without by other persons, but everything must grow from within. The awakening, however, may come through another. It is also true that the individual

cannot be left alone; the social educator must not only awaken but nourish emotional growth.

No help can be given to a person unless he is fully accepted as an individual with his own possibilities, limitations, and law of development. This means in practice that his interest must be captured by something which promises direct emotional satisfaction. As with children, the present is paramount, and something pleasing at the moment wipes out all reflections about the past and all thought of the future. Therefore, a social education that appeals through a distant goal of desire or that promises a preferred and needed relationship only as the future result of some required conduct will not arouse interest or co-operation. All contacts with the emotionally immature and upset must be established on their own level.

These, then, are the needs and the fundamental mechanisms of social education. It is significant that they affect the individual and are received and responded to by him predominantly on the emotional level. This fact shows how highly relative social education is and that a different goal must be sought for every person. It is further apparent that all emotional education is in the last analysis social education.

THE INSTITUTIONAL PROBLEM

In reference to inmate populations the problem is to reach and to develop attitudes. Naturally, no institution can suddenly wipe out the results of years of neglect or antisocial development. The mere task of clearing away the débris of destructive habits and defense mechanisms requires long, intensive effort. Only through a short cut that leads directly to the discovery and approach of the deeper lying physical and emotional needs of the inmates can results be achieved without complicated and long-lasting procedures. To decrease also the time for such re-education the inmate's co-operation on conscious and unconscious levels must be enlisted. The latter occurs when instinctive trends and tendencies are called upon through stimulation and the provision of specific outlets. All these tasks have been facilitated by a specialized use of music.

For the many who cannot be reached by ordinary institutional

methods, specialized efforts must be organized. They should, by their very nature, influence directly the individual's and the group's emotional life. Attacking by these means the problems of emotional socialization requires going beyond the outwardly expressed attitudes of inmates to their actual emotional faculties and interests and finding means by which to engage them. In order that the socially immature person may overcome his egocentric traits an atmosphere conducive to such growth has to be created and goals making such growth worthwhile to the individual must be presented.

In emotional education, important results can be achieved through simple, unpretentious means. From a sometimes very primitive starting point of emotional contact—like clapping hands to the music of a piano—an inmate may be led to interest in a more objective activity, such as rehearsing a dance. Concentration on objective interests can be used to develop new, less egocentric attitudes. Such progress does not begin and continue automatically by its own impetus. Often it needs influencing, and moreover it is actually under constant influence by the changing moods, experiences, and adjustments of the person and his environment.

Emotional contacts must be in some instances personal and in others impersonal, yet individual. Guiding another's emotional life without making him dependent on the educator's own emotional life is one of the latter's most difficult problems in social work. His task is to find and apply methods that provide emotional contacts, development, and goals for both individuals and inmate groups. These methods should be built on principles that call out initiative and freedom of choice. There is no greater stimulus for the liberation of human energy than an invitation to express personal inclinations and preferences.

It must be well understood that this invitation, based on the recognition of an inmate's inclinations, should not be a bait by which to win his co-operation for a reformative process that is theoretically imposed on the group of which he is a part, and that does not take into account his own life goals. The recognition of the inmate's wishes is an acknowledgment that true social integration for him, as for everybody else, is the satisfaction of his personal needs. The social goal toward which he will develop must grow

out of his own possibilities and wishes; in other words it must not be superimposed. Thus it is the mission of social education to surround the inmate with an environment abounding in emotions, attitudes, ideas, plans, techniques, activities, and personalities that make living for social goals a preferred way of individual wish-fulfilment.

Group life in institutions always tends to shift a person's responses toward the emotional level, even though many members, were they by themselves, would have been more likely to respond intellectually. Therefore most inmates have a decided craving for pleasing, sensory, and emotional gratifications. Great care must be taken that this craving is not met with condescension or contempt. It is a truly primitive need that inmates thus express, primitive in the sense of its being more fundamental than the often superficial and sophisticated intellectual responses. Further, its dynamic significance is obvious when it is remembered that the elements through which fulfilment and social guidance are given are choice, freedom of expression, and initiative. Institutional social education, therefore, should generate a helpful and sympathetic spirit between personnel and inmates.

It is evident that in some instances an inmate's social education may take place independently of any planned activity. In common daily contact the personality of a staff member may sometimes so appeal to an inmate that he will accept his leadership, and through the relationship grow more mature and stable emotionally.

It may be inferred from the foregoing that an education so predominantly concerned with emotions and attitudes must find all manner of music work an eminently useful and flexible means both for the initial approach and for the development of the individual's possibilities. This is borne out by institutional experience. Little of the subject material of social education can be presented through the classroom methods of academic or vocational education. Only where an inmate's social education has reached an intellectual level can it be further developed by means of study. Here, too, opportunity for practicing the attitudes worked out must be given. Musical group work and serious ensemble study may often be used for this purpose.

The utilization of music for purposes of social education requires

naturally a much deeper understanding of its psychological significance than our discussions have so far presented. Working with instinctive trends and affective tendencies of human beings is a serious matter, especially so in the case of inmates of welfare institutions. The physical, psychological, and social values at stake are too significant to allow of any but a technically sound and objective handling. Hence the following chapter will treat extensively of certain aspects of the psychological influence of music. It will offer facts and interpretations new to many who are not familiar with the work of experimental psychologists and psychotherapists. Since all further presentation of music in welfare institutions is based upon an understanding of these psychological factors, the discussions of the following chapter are essential.

CHAPTER III

CONSIDERATIONS ON THE PSYCHOLOGICAL INFLUENCE OF MUSIC

BRIEF mention has already been made in Chapter I of the psychological effects which music produces in human beings. Although there is a long history of the practice of music and musical education, the precise nature of its influence has only lately been studied. It is therefore still largely unknown, even to those most interested.

The question, What is Music? has been frequently asked by thoughtful persons, especially in connection with educational or social responsibilities. The answers given by different people reveal many ways of thinking and feeling. The definitions include magical, metaphysical, aesthetic, psychological, and mechanistic conceptions. Whatever evaluation the answer implies, it reflects in each instance the nature of the person's interest in music. In addition it indicates something about his general understanding of life and about his wishes and fears. Some have called music the voice of God and others a device of Satan. It has been designated as a spiritual force, and as an energy like electricity. Again, it is treasured as a phenomenon of "beauty and higher soul life," and to those who love to contemplate it from this point of view, it seems a sacrilege to speak of it in terms of the physicist and the psychologist. All these interpretations have one common quality—they express in the thinking of each person the type and degree of usefulness that music has for him.

MUSIC AS AN ANSWER TO PSYCHOLOGICAL NEEDS

Under the influence of laboratory research in experimental psychology, especially with regard to the influence of sounds on physio-psychological processes,[1] a new interpretation and emphasis

[1] Laboratory experiments have been made during a number of years past, and are still being continued to determine the exact influence of musical stimuli from the physiological and the psychological angles of approach. Monographs and

are given to long observed facts in the field of music. In general, musical abilities and inclinations have been found to be manifestations of mental, physical, and social trends that are produced by man's instinctive functioning as a biological and social creature. In this origin lies the common basis of the active and passive forms of interest in music. We also find here an explanation of why the number of persons interested in music is so great that a non-musical person is usually regarded as an exception. Highly developed musical gifts which are frequently considered to be an indication and expression of cultural interests are the result of the same instinctive trends.

Concerning the experience of music, psychological experiments have shown it to be a complex process of body-mind (physio-psychological) response to inward and environmental stimuli. Since musical experience is eagerly sought by so many persons, it was assumed that certain psychological needs were being satisfied through the stimulation and the responses thereto. This assumption has been tested in a careful study of responses and been found valid. The question, What is it that makes people enjoy music? finds this answer: the many ways in which music is made have universally one general effect for both makers and listeners; that of intensifying the sense of living. For most persons this means an emotional experience, and we shall see later that even intellectual and physical experiences in response to music have emotional concomitants. In other words, it calls forth in man feelings of expectation and of satisfaction, and brings sensations of relaxation or of stimulation. The role of music in life is thus not alone a "higher form of amusement" or aesthetic joy; it fulfils vital psychic and social needs of man.

For the purpose of this book it has been deemed essential to base further discussions upon a physio-psychological interpretation of music, because of its objective nature. This makes it possible to study music for pedagogical purposes and also to evaluate psy-

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books on the studies and findings have been published. See Schoen, Max (Editor), The Effects of Music, Harcourt, Brace and Company, New York, 1927. A series of essays on the psychological effects of music.

Diserens, Charles M., The Influence of Music on Behavior. Princeton University Press, 1926. (This thesis considers also the sociological and historical data on music's influence and contains an extensive bibliography.)

chologically the magical, metaphysical, and aesthetic explanations. A physio-psychological interpretation treats music as a *product* and as a *stimulus* of that function. Especially the property of music of being a stimulus will be considered in the following discussions. The musical sensations that the listener receives from outside himself or that he reproduces internally through his memory activate various physiological and mental functions. On the other hand, the occasions are less frequent where music is created as the end result of a number of physiological and mental processes, as occurs in the composing and performing of music.

However, music does not affect everybody in the same manner, and indeed there are those on whom it seems to make not the slightest impression. There are circumstances also under which a person otherwise responsive to music will not be impressed in the usual way. This may happen if he is mentally preoccupied, fatigued, or ill. The range of feelings that may be caused by music comprises all the variations between pleasant and unpleasant. One person may enjoy a band concert that brings to another discomfort or annoyance.

These facts, observable by everyone, show that impressionability to music is variable. The influence of all musical stimuli apparently depends in nature and extent on the condition of the person who receives them. The reason for this is that the emotional reactions to music are conditioned to some extent by the significance that the sounds have for the hearer and by the nature of his response mechanism. Thus, although a piece of music may have been written and interpreted with a great deal of feeling, this does not necessarily result in its emotion being carried over to the hearer. This is an exception, however, for, as a rule, music does awaken in the hearer some feelings similar to those that the utterance is meant to express. Hence the particular significance of music as a means of emotional contact and influence. For purposes of observation, education, and treatment both the usual and the exceptional results of emotional impressionability to music are of practical importance.

The various interpretations of the nature of music, mentioned above, may be said to express one fact: that music is known and cherished as an emotionally pleasing experience. In spite of the

realization that its influence is relative, that there are conditions when indifference or pain or antagonism is evoked, music is felt and sought as a satisfactory, even joyful factor in life.

ATTENTION TO MUSIC

A person's usual reaction to stimuli that he has previously experienced as pleasant is that he pays attention to them when they occur again. Attention is not a simple action and it involves a variety of consequences. It is not possible to know all its meanings in a given case, or all its implications. But it is important to realize that there are various meanings, in order to evaluate correctly a given reaction to musical stimulation.

Attention is the selection of certain stimuli out of a great number that affect us. Two of its forms can be discerned; one that is prompted by the will, so-called active attention, and one that is forced upon the person by external occurrences, or passive attention. Thus attention to music may mean either a seeking of musical stimuli and a rejection of all non-musical ones, or a yielding to them.

Forms and Degrees of Attention

The fact that there are various degrees of attention is well known; everyone understands expressions like "paying full attention" or "being only half attentive." This latter condition, known as "divided attention," may take interesting forms in instances of musical stimulation. The following serves as an example: A band is giving an afternoon concert in a city square. In an adjoining house a man is reading. Usually upon hearing music he would begin to listen. But his reading constitutes a task that he must finish, so he tries to concentrate. Although continuing his reading, however, he begins to tap his foot to the rhythm of the band. While his intellectual attention remains focused on the text of the book, and the physio-motor action of his eyes remains directed by his intellectual purpose, the simultaneous physio-motor action of his foot is caused by impulses received by the ear from the music. The man may be somewhat conscious of the tapping of his foot and also of the strains of the music. If so, his conscious attention

is divided, like his physio-motor response, between seeing-hearing, and reading-tapping.

The passive attention given to musical stimuli may terminate at any moment the active attention bestowed on something else. It is as if the persistence of the musical stimulation ncreased its appeal. If music penetrates to a room where concentrated intellectual work is being done, many a person in the room will become inattentive. Listening to music involves far less intellectual effort than reading or studying. Consequently anyone who has a tendency to seek emotional satisfactions in life on the easiest possible level of exertion will be seriously disturbed in his work by music. In others who are perhaps just as strongly appealed to by music but who are determined to give attention to the work in hand, a struggle will ensue that may cause them confusion and displeasure.

Among musical persons another form of transition is common, that from passive to active attention to music. If the man in our example should happen to be a music critic or a band member, he might stop his reading entirely and listen to the music discriminatingly. Since it implies judgment, any gesture of music appreciation demands an active form of attention.

Many persons have the faculty of recalling to mind music which they have heard. Such inward hearing or thinking is called an intrapsychic experience. Just as actually hearing music may draw one's attention, this inner experience also may cause a redirection of the attention. The intrapsychic occurrence may be involuntary or voluntary. As an example of the former we have the tune that continuously plays through one's mind despite a desire to stop it. Recalling a tune at will involves a process of voluntary intrapsychic stimulation and directed attention. It affords the person indulging in it the same satisfaction as hearing music, and often an even greater one. A sightless patient in a home for the aged blind comforted herself during long, sleepless nights by singing in her imagination "the whole repertoire of the institutional chorus." She "sang only inwardly," she said, "in order not to disturb the sleep of the other women."

Factors Influencing Attention

Of all the many factors that may influence a person's attention to music we need point out here only those that occur most commonly among the groups with whose educational treatment this book is primarily concerned—inmates of welfare institutions and persons suffering from maladjustment.

The most important factors lie within the person receiving the musical stimulus. They comprise his entire physio-psychological condition and situation at the time of stimulation. Fright or shyness, for instance, in fact any acute emotion, may so dominate a person that he fails to give his usual attention to music. Here is a child, on his first day in a children's home, who does not show any interest in the little songs and dances of the kindergarten. He weeps because of the strange surroundings; but a week later, when he has come to feel at home, the playing and singing of the same tunes make him hurry to the floor with the other children and sing and dance with delight.

Because of fatigue and exhaustion, impressions that had afforded a feeling of pleasure may only irritate. In such a state even listening to music may demand more strength than is available, and to continue the stimulation may aggravate the discomfort. A mental patient, for instance, may have an interest in music and may enjoy chorus singing when he is in a comparatively even emotional state. But when he becomes depressed or excited he may pay no attention; there is then no apparent dynamic relationship between himself and the music that is being made around him.

How long a person gives attention to something is also subject to great variations. This differs in every individual and varies for each person at different times. Its duration depends on mental and physical capacity and on the nature of the stimulus. If a musical stimulus appeals to a person, and both his mentality and his strength are good, his attention may remain focused for hours. If the hearer is a young child or an ill, weak, or defective person, his capacity for sustained attention is likely to be very limited.

The duration of attention to music depends also on the listener's attitude to the stimulus. Certain sounds or compositions may leave a person indifferent at one time, but later may acquire significance.

When that occurs they will be given attention, and often of a long and concentrated nature. On the other hand, it is well to remember that hearing very much music may lead to overstimulation, and thus become a cause of occasional or permanent indifference or hostility to it. Attention in all its forms can be seen and evaluated only if it is expressed in conduct or action. Therein precisely lies its significance for psychological observation; it tells something about the person involved. It may be said that attention is the first part of the individual's response to musical stimulation. We have separated it here from the discussion of responses because it is common to all.

RESPONSES TO MUSIC

Before entering into a discussion of the types of responses to musical stimulation, a few remarks are necessary on two subjects —the observation and the differentiation of the responses. These data are presented first because they have a bearing on all responses. We shall refer to them again when dealing with the evaluation of responses.

Reactions to music may be overt or hidden. They are overt when they take the form of a noticeable change in expression or heightening of facial color, or physical response to the rhythm. A person may react very strongly to music, however, without presenting any overt indication of his reaction. His outward impassivity may occasionally lead to a misinterpretation of the value it has for him. On the other hand, the significance of music for those who readily express themselves about the subject is not always reflected by their overt reaction. Not all those who say a great deal about music, nor even all who make it, professionals as well as amateurs, receive deep impressions or do much thinking about it.

Furthermore, responses to musical stimuli may be immediate and direct; they may also be delayed and indirect. Two friends attend a concert. They listen to Tschaikowsky's Sixth Symphony. As the last note dies away the first friend bursts into frantic applause. This is an immediate and direct response. When he then communicates to his companion a great plan that has arisen in his mind while listening to the symphony, he again responds to the music in an overt and immediate, though now indirect, way. The second

friend may not refer to the performance of the symphony until later, when he discusses it at some length. Although his response is not immediate, it is still overt and direct. A response is indirect when the mood and the thoughts awakened influence feelings and ideas about other subjects than the music then being performed. This happens, for instance, when a person during a concert suddenly thinks in a more kindly way about a friend or a task to be performed. This would be an immediate, but indirect and hidden, response.

Where one has to size up a group's reaction to a musical offering, the great variety of possible responses must be borne in mind. Also while observing and evaluating an individual's responses over a period of time, one must be aware of differences as they occur, because they will acquire meaning and significance for the attaining of a better understanding of that person.

One of the obvious differentiations of behavior in response to stimuli is that between physical and mental reactions. This differentiation is often helpful and always easily understood, but it is scientifically incorrect. Every physical action involves a mental process, and vice versa. In speaking about "physical" or "mental" reactions we wish merely to emphasize one or the other aspect of a unified process. This natural constant co-operation of physical and mental functions is impaired or disrupted only in certain cases of defect or illness.

In conformity with our physio-psychological interpretation of music, we set down as the second working theory that definition of the nature of human personality[1] which conceives of the body and the mind as two aspects of one indivisible organism. This conception is adopted also because it furnishes objective interpretations for subjectively observed facts. As regards the influence of music, it implies that this influence is a simultaneously physical and mental one. The constant co-operation of physical and mental functions is most important to remember. We shall see later how the use of music as a stimulus of these functions is developed into educational and therapeutic methods for a full and balanced co-ordination of the physical, emotional, and intellectual powers of the personality.

[1] See McDougall, William, Outline of Abnormal Psychology. Charles Scribner's Sons, New York, 1926, chap. 33.

Although every response combines physical and mental aspects, preponderances of one over the other occur. As these appear they direct the observer's attention to the individual differences in the persons who are being musically stimulated. Thus we may say that a differentiation of responses is necessary for the correct interpretation of the responding personalities, while the working out of educational and therapeutic methods of utilizing musical stimulation is possible only because there exists what may be called a functional co-ordination of the responses.

The Sensory-Motor Reaction

The human body receives music, as other sound stimuli, through the auditory apparatus. The incoming sound vibrations cause physiological changes in the body. Not all of these changes are directly observable; they may start various processes of which only the end product is expressed. A normal child's or adult's appreciation of music is such an end product. However, the first and intermediary physiological reactions to the sensory impressions caused by music are both interesting and important. Under certain conditions the physiological reaction will be directly expressed in action, in which case we speak of a sensory-motor reaction. This is characterized by an immediate motor reaction, incited by the sound impressions, which, being free of conscious control, is involuntary in type.

The sensory-motor reaction to music is quite common; but it occurs in its pure or preponderant form not so often as when combined with other types of responses. We first meet the former in the jumping that little children do to musical sounds. The younger the child is the clearer will he show a perfect motor reaction to sensory stimuli, including those caused by music. Other instances of sensory-motor reaction to musical stimuli are to be found in the behavior of low-type idiots. Mental defectives of this class will respond by relatively powerful rhythmic movements of body and limbs. They are especially susceptible to markedly rhythmical music. When the stimuli cease the motions at once stop.[1]

[1] Van de Wall, Willem, "A Music Program for Institutions for Mental Defectives." In Proceedings of the American Association for the Study of the Feeble-minded, 1932.

Similar sensory-motor reactions have been observed in cases of mental illness, where pathological processes have disorganized mental function. It has been found that such mental patients, even after prolonged periods of physical and mental inertia, may, on being exposed to music, suddenly indulge in bodily motions ranging from a slight swaying to passionate dancing. With increasing deterioration they seem in their reactions to music to revert to more simple and primitive levels of motor response, such as hand-clapping, nodding the head, or stamping the feet. Some of the more deteriorated cases of mental illness react by stereotyped motions, just as do the low-type idiots. Patients and inmates in stages of senility tend also to react to music by nodding and hand-clapping. Some who are physically very weak will slightly move their fingers and nod their heads, thus showing an involuntary motor reaction.

Widely different as are the instances related above, there is yet one common factor in these states of normal infancy, brain defect, mental disturbance, and senility. The inhibiting function of the mentality, of which we are not always conscious, is not active. In the infant the mentality is not developed; in defective, ill, and deteriorated persons it is impaired. If, then, all these persons react to musical stimuli with an involuntary sensory-motor action, that fact seems to indicate that this physiological motor response is the most basic, the earliest, and the most lasting reaction to music.

Besides the sensory-motor reaction there occur a number of other physiological changes under the influence of musical stimulation. These, however, are not so directly observable. The effects of music on the cardio-vascular system, on respiration, and on the metabolic processes have in particular been studied.[1]

[1] For an interesting discussion of these studies see Schoen, Max, The Effects of Music; and Diserens, Charles M., The Influence of Music on Behavior. Diserens on page 154 of chap. 7 states:

> The fact is, of course, evident that music profoundly influences physiological reactions. But the direction and reciprocal correlation of these reactions are still matters of dispute in many cases. The following points seem generally agreed upon:
>
> Music:
>
> 1. Increases bodily metabolism (Tarchanoff, Dutto).
> 2. Increases or decreases muscular energy (Féré, Tarchanoff, Scripture).

(*Note continued on page 58*)

Mental Responses to Music

As soon as a person "feels" the influence of a musical stimulation, or begins to day-dream or to think when hearing music, he presents a mental response. These mental responses may be differentiated according to their content, as subjective, objective, and combined. It is not only of psychological interest thus to classify or evaluate a response, but it is of decided social and educational importance, especially since mental responses can be modified to a certain extent.

In his book on the psychology of beauty, C. W. Valentine[1] distinguishes four types of mental response to musical intervals played on a piano.[2] Similar differentiations have been made by other psychologists in related aesthetic fields.[3]

Mr. Valentine points out the following types of listeners, classified according to the nature of their response to musical stimuli: The objective type, the physiological (or subjective) type, the associative type, and the character type. He describes their characteristic responses as follows:

> The intervals were played one at a time on the piano, and the subjects were asked to say whether they found the interval pleasing or displeasing, and why.
>
> The aspects of the intervals which appealed to subjects of the *objective type* are shown by the following comments: perfect blending, full and round, one note competes with the other for prominence, the notes are too wide apart, and so on.

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3. Accelerates respiration and decreases its regularity (Binet, Guibaud, Weld).
4. Produces marked but variable effect on volume, pulse, and blood pressure.
5. Lowers the threshold for sensory stimuli of different modes.
6. It thus affords the physiological bases for the genesis of emotions according to the James-Lange theory, and consequently influences the internal secretions according to the researches of Cannon and others.
7. The precise influence of different modes and types of music has not been determined, and waits upon an adequate classification of musical selections, which must probably proceed at first by introspective and statistical methods.

[1] Valentine, C. W., An Introduction to the Experimental Psychology of Beauty. The People's Book Series. T. C. and E. C. Jack, London; Dodge Publishing Company, New York, 1920. (Out of print.)

[2] The octave, major, and minor thirds and sixths, and other intervals.

[3] *Ibid.*, pp. 33 and 34. See also Myers, Charles S., "Individual Differences in Listening to Music," in The Effects of Music, edited by Max Schoen, pp. 10ff.

The *physiological* (*or subjective*) *type* thought especially of the influence of the notes upon them—thus: jars on the nerves, gives a creepy feeling, makes one draw a deep breath, feeling of lethargy produced, causes melancholy, stirring, makes me think my cares are over for a time.

The *associative type* gave most frequently as their reasons for liking an interval the fact that it recalled either some source of a similar sound (church bells, gong, etc.) or some piece of music.

The *character type* . . . read something of personality into the notes. They were described as follows: decided, assertive, meek, sullen, happy, lacking joviality, hopeful, bold and forceful.[1]

Although among these four groups of responses only one is called subjective, it is obvious that those of the associative and the character types also contain subjective elements, in the sense that past experiences and emotional evaluations are evoked by the music. According to the particular approach and purpose of our discussion, the responses of these associative and character types of listeners would therefore be treated as subjective. There is, however, a variant of the character response which has predominantly objective elements. For instance, when music creates in the hearers associations of fellowship, religion, love for one's country, heroism, and the like, we have a response of combined subjective-emotional and objective-social content.

Returning now to the differentiations adopted here, namely, subjective, objective, and these combined, a few examples taken from everyday experience will make clear how these responses appear to the ordinary observer. A person who sighs when hearing Way Down Upon the Swanee River and tells how it reminds him of the longed-for distant home, presents a subjective response to music. Another, whose remark is, "That is one of the best American folksongs ever written," thereby gives an objective response to the musical stimulation. A mixed subjective-objective response would be that given by a person whose comment is: "That song always reminds me of my own home. I would like to hear it sung again, it was so beautifully rendered."

These definitions may therefore be set forth: When a listener's feelings and thoughts in response to music center around himself his reaction is subjective. When his mental occupation is not

[1] An Introduction to the Experimental Psychology of Beauty, p. 33.

related to his ego but to the environment, the reaction is objective. When his feelings and thoughts concern both himself and the environment, the response is both subjective and objective.

The satisfactions that people similarly affected get from their responses are, however, only partially derived from the content of the responses. The rest comes from the psychological function activated by the musical stimulation. In the following differentiation of the mental responses to music, according to the psychological functions involved, their various levels will be discussed.

Sensory Responses. The least complex mental response to musical stimulation is a sensory one, so called because the sensations that the stimuli produce are the important element. The impression made upon the mind excites feelings, and these make the person conscious of the sound impression and aware that he has had a musical experience. The type of feeling thus aroused determines the general attitude that he will take toward the music. If the feelings are pleasant his attention will be drawn to the sounds, and this perhaps will lead to closer concentration upon them. If they are of an unpleasant nature he may try to shut out the stimuli from his field of attention. Since these feelings are frequently not very distinct, though often intense (like being upset or very agitated), this effect of musical stimulation is generally referred to as "feeling-tone." The feeling-tone that musical stimulation of a definite kind arouses in a person is a strong factor in the determination of the power of music to command his attention.

One particularly distinct sensory response to music is known as kinaesthetic. It consists of an awareness of muscular tension in the body and is accompanied by the impulse to release this tension through motion.

Owing to its sensorial origin the feeling-tone is particularly affected by the qualities of the sounds and by the nature and condition of the hearer.[1] It is interesting to realize that several of the aesthetic demands of music appreciation have their basis in the sensory responses. The general expectation has been that music should arouse feelings of emotional satisfaction and pleasure. Pleasure, however, can be experienced only when the senses are

[1] Ortmann, Otto, "The Sensorial Basis of Music Appreciation." In Comparative Psychology, vol. 2, no. 3, June, 1922.

moderately stimulated. Musical sounds may be neither too loud nor too soft, neither too low nor too high; also the stimulation must last long enough to make a definite impression, but not so long that it will cause boredom or exhaustion.

Enjoyment of any kind is dependent on the person's present capability to experience a particular stimulation as a pleasure. There are many conditions and situations in which music will not give such satisfaction, but it is not possible to state a general rule or to single out definite conditions and situations in which music would always give an unpleasant sensation to all persons. The final determinant is the individual; and of two tired or sick persons one might be inspired by a given musical stimulus and the other made uncomfortable.

Still other factors may enter into the conditioning of the feeling element of a musical sensation; for instance, surprise and variation. The unexpected may attract and it may not. A single piano tone coming from a distance, entering the silence of a reading-room, may give such a psychic shock to a reader that his feeling-tone and train of thought are completely broken, and an entirely new mental setting developed. The sensation may nevertheless be a very pleasant one and may persist for awhile. Well known are instances when the unexpectedness or strangeness of a musical sensation affects people disagreeably. This response is so deeply ingrained that it occurs frequently even in musical persons and professional musicians when they are confronted with novel musical sound combinations. At the first rehearsals of Richard Strauss's opera Salome, now nearly thirty years ago, some of the musicians were so disagreeably affected by the new sound effects that they declared if that "type of noise" was to be the music of the future, they would rather give up their profession and learn a new one that would not be so painful to the ears. They could not discern any design or plan in what they termed "an ear-destructive cacophony." After a great number of rehearsals these complaints were no longer heard. In fact the "ear-destructive cacophony" began to appeal by its "interesting forms and tonal beauties"! There is hardly any musician today who would regard Strauss's Salome as a piece of "ear-destructive, unheard-of noise." Repetition of experience, habituation, may change the feeling-tone

caused by sensory impressions from a displeasing to a pleasurable one.

Since, then, all music comes to us in the form of sensory stimuli, it may be stated that no musical composition will be accepted as aesthetically satisfactory that does not ultimately please the ear in the pure, sensorial meaning of this expression. This is likewise true of the reproduction and interpretation of music. If the basic tone of the instrumentalist or vocalist is not beautiful and pleasing to the ear, the performer does not satisfy his listeners.

It should be pointed out that until recently the sensory aspects of musical stimulation have been somewhat neglected in the general fields of music appreciation and education. Because it is one of the cultural goals of musical education to lead the student from a mere sensory enjoyment to a more discriminative intellectual and more refined emotional appreciation, the psychological and aesthetic significance of sensory enjoyment has been overlooked. When it is remembered that a simple kinaesthetic or other sensory response may create feeling-tones that provide needed relaxation or invigoration, these results and the kinds of music that produce them most frequently have been given a new importance. They are again finding their legitimate place in musical education. The criterion of their appreciation is not the question: Does this musical enjoyment satisfy aesthetic requirements? but, Does this musical experience supply a particular person with the type of sensory experience he needs? That this revaluation will not replace the intellectual and aesthetic appreciation of music will be shown in the following pages.

Perceptual Responses. The pleasant feeling-tone produced by musical sensations seems to liberate and increase mental activity. It is a common experience of most persons who like music that their thinking, as well as their feeling or emotional energies, is stimulated under its influence.

Satisfactory sensory experiences involve connecting of impressions, recognition, comparison, critical evaluation; in other words, the type of mental activity known as perception. Ortmann describes the perceptual response to musical stimuli as "the interpretation of the sensorial effect." "The sensorial effect," he continues, "is essentially concerned with qualities, which explains

its marked effectiveness. In its pure form it contains little else than the pleasant-unpleasant distribution. The perceptual response, on the other hand, is concerned with the auditory things: progression, sequence, motion, phrase, form, outline, contrast, ascent, descent, movement, and many others."[1]

The perceptual response to music requires much more concentration and mental capacity than a sensory response. It extends through many stages of mental activity, from that of being able to recognize a simple melody or dance rhythm to the technical power to analyze an elaborate musical composition. Aside from a natural interest in music and directed attention, perceptual responses presuppose various degrees of intellectual capability and penetration.

This type of response occurs most frequently in persons trained as either listeners or performers. In general musical education the stimulating of perceptual responses and intellectual appreciation plays an important part. This process of education is aided greatly by the fact that increase in knowledge about a subject augments the pleasure to be derived from mental occupation with it. Training a person to grow from sensorial to perceptual enjoyment thus extends for him the field of experience from which he can derive satisfaction. Moreover, such a development induces a turning from egocentric concentration on sensory pleasures to observation of and reflection upon an object outside the self, thus establishing a form of social relationship.

Associational Responses. All thinking is based on association, that is, on a process of connecting ideas. These have entered the mind as impressions obtained through observation and learning, and are usually stored in the memory. When the mind gets active on a subject, any previous experiences and thoughts that may have a bearing are recalled and combined in already known or new combinations, and thus new thoughts and ideas are born. Thinking is this process consciously directed by the intelligence.

There exists also, however, an associative activity that is not consciously directed by the intelligence. It is usually called "free association," because the ideas connect with each other "freely" or without conscious control or check. In our discussion this occur-

[1] Schoen, Max (Editor), The Effects of Music, p. 52.

rence will be called "association," in order to indicate that, although free from conscious direction, this process of connecting ideas is not at all free from the subconscious direction of emotional impulses and physiological conditions. Connection with the emotional and sensorial levels of mental activity explains why associational responses to music have all a definite relation to the subjective experience of the hearer, even if they are not egoistic or ego-centered in the strict sense. This is illustrated clearly in the various effects that the hearing of a national folksong has upon people. Experience shows that the hearing of such a song at home by those who live in peace and prosperity does not often attract their attention nor cause a change in their thinking. But when in a foreign country one hears unexpectedly a familiar folksong of his homeland all manner of feeling and thinking associations are stirred up. These may move in the direction of the past and recall personal memories that are connected with previous hearings of this music. Or the thoughts and emotions may move into the future and project pictures of the return home, especially when there are strong, unrecognized wishes for such a return.

The sudden occurrence of a musical stimulation cuts off present associative trends and starts new ones that have a greater charge of affective significance. Among the associational responses must also be counted most of the seemingly inexplicable mental, emotional, or even physical effects that certain definite musical stimuli produce in some persons. If the associative trends can be traced to the original experience or setting, the response in question is immediately explained. A violin player in a certain symphony orchestra was a gifted and well-trained musician of Russian origin. His work with the orchestra was appreciated for its quality; but he showed one remarkable peculiarity—whenever Tschaikowsky's Overture 1812 was played he became completely numb and could not play. He tried to get excused from all occasions when this work was to be performed. There was no other music that thus affected him. The cause of this disturbance was as follows: It appears that the Russian Lord's Prayer, which opens the Overture, and the Czarist Hymn, which occurs at the end, were deeply associated in this man's mind with tragic events in his life in Russia. Both he and his father were officers in the Czarist army.

At one time they had fallen in love with the same woman. The father had his son exiled to Siberia, from whence the son finally escaped amid great privations and dangers. Although settled in all other respects, the violinist had never been able to overcome the shock of these experiences. Those two typical pieces of Russian music became symbols of the conditions under which he had suffered. His usual responses to musical stimuli were of an objective, perceptual type, like those of other trained musicians, but he was unable to check the associative trends incited by the Overture 1812, and suffered paralyzing mental, emotional (sensory), and physical (motor) reactions whenever subjected to it.

In persons who are wont to respond to music on intellectual and aesthetic levels, a sudden gripping associational or sensory response is often an indication of trouble, conflict, illness, or exhaustion. Likewise in persons who normally give a subjective or associational response to musical stimulation, the drift, content, and intensity of these associations reveal at least emotional preoccupations, physiological preferences, and often wishes.

Incidentally it may be said that a given piece of music can "suggest" its "own" mood or feeling-tone only when the listener is capable of experiencing that particular mood, and when he is not physically or emotionally preoccupied. Music can only stimulate sensations and associations, which in turn create moods. Although many persons in a concert appear to present a common response of joy or sadness, excitement or rest, their responses may be and usually are in reality widely divergent, yet the feeling-tones thereby excited seem alike because the possible variety in expressions is relatively small and many shadings and degrees are lost in the traditional social restraint and behavior.

The foregoing discussion of responses to music presents only the few facts most essential to an objective, practical insight into the psychological effects of hearing music. What must always be remembered is that except for the sensory-motor reaction none of these responses occurs alone in pure form. The more complicated (and therefore higher) mental responses contain elements of the more primitive ones. The richer the combination of all possible elements the greater satisfaction the listener derives.

Furthermore an individual varies in his responses, and does not always present a preponderant type. Not uncommonly, for instance, a person at a concert begins by paying conscious attention to the music. After awhile he finds himself in a city not visited in a long time. Then suddenly he is back in the concert hall, with the music still going on. Thus the attention frequently wanders from perception of the musical stimuli to subjective associations.

Other, more lasting, variations are conditioned by circumstances. Sometimes they indicate disturbances of the personality, for instance when the difference in psychological level is exceptionally great.

THE PRODUCTION AND CREATION OF MUSIC

Basic to all production of music is the desire to make sounds. We find in human beings a particular motor tendency (that is, impulse to become active) to produce tones. This tendency, like all other wishes and urges, creates tensions when it does not find an outlet. When the outlet is found and the tension thereby released, a feeling of satisfaction is experienced. Two variations of this motor tendency are to be noted; the first is the physio-motor tendency.

The Physio-Motor Tendency

The physical impulse to create sounds has physiological or mental causes; from the first arise the cry of the newborn child and cries of pain or discomfort in young children; from the second, all the cries of imagination and association, such as joy, terror, warning; and all sounds made for the sake of pleasure or beauty, like musical tones and newly created sounds.

It may be said that there exists in all persons a physio-motor need to make sounds, and in many a physio-motor need to make music. The practical desires and abilities in which this need takes form show various specializations into which it has developed. There are, first, the inclination and ability for a definite form of music-making, like singing or playing the violin, the flute, or the drum. In these are combined sensorial, aesthetic, and associational factors. The tone-quality of the instruments, the persons who have played them, the aesthetic impressions that they impart,

and the particular satisfaction that the sense of touch derives from mastering them, are the conscious and unconscious determinants for their choice.

Then there are desires for particular types of music or special pieces. These too have a physio-motor basis, to which are added aesthetic and associational elements. Occasionally a definite type or piece of music obtains for the player such permanent sensorial and associational attraction that its rendition becomes almost a fixation. Such a situation is sometimes indicative of a pathological process.

Finally, the physio-motor tendency to make music falls at certain times into the definite desire to make it alone or with others. Here the basic need is combined with social wishes. This development likewise must be watched. Where aesthetic reasons seem to determine the choice, both forms of music-making are generally acceptable. There are instances, however, where definitely pathological trends determine the player's action. They indicate a need for adjustment and often present a means of approaching the trouble, namely, a musical education on physically or mentally hygienic principles.

The Psycho-Motor Tendency

Of much later development than the physio-motor is the psycho-motor tendency to make music. This need for the ability to hear and to make music within the mind (intrapsychically) combines sensorial, associational, and intellectually creative desires and faculties, of which the creative is the most important. It implies that, on the basis of previous sound perceptions, new combinations of thought and auditory sensations are composed. These are first heard inwardly by the person who creates them, and when such hearing affords him satisfaction his intelligence will begin to work with the sounds and he composes in his mind a piece of music.

This activity of the mind may find expression in two forms. If such a creator of music takes to an instrument and begins to play these new combinations as he hears them inwardly, the process is called improvising. The musician may subject this psycho-motor activity to some technical musical control, in which case we have an instance of composing for immediate production. Or he may

express his musical sensations unchecked and give himself over entirely to the associational process involved; then he is engaged in musical day-dreaming and follows the sensory-motor satisfactions that such an occupation affords him.

The second form in which the intrapsychic making of music can be expressed is in composition proper. Newly created musical sounds and combinations are expressed and elaborated on an instrument or on paper. There is a conceptual mental activity added to the creative motor and sensory process. Not all compositions originate from psycho-motor experience; in fact the great majority are simply the product of intellectual work, namely, inventiveness and command of the technical aesthetic laws that have been developed.

The psycho-motor types of music-making are found only in musical people—those with an innate ability for this form of creative activity. Not uncommonly, however, persons with no musical ability delight in the physio-motor form of music-making. Such persons sing or play an instrument because of a strong motor need for such activity. If a non-musical outlet can be found for them they will ultimately derive more satisfaction from it, because they will thus become more socially acceptable.

AFFECTIVITY AND THE RELATION OF MUSIC THERETO

That the production of music is prompted by man's instinctive desire for experiences of an intensely satisfying emotional nature[1] is borne out by the preceding discussions of the various responses and musical tendencies. Moreover a number of facts have been gathered which allow a clearer understanding of the expression "experiences of emotional nature."

On the levels of the sensory-motor reaction and the sensory responses, these experiences take the form of feelings[2] of pleasure or displeasure over pitch, intensity, and tone-quality of the sounds and the rhythmic pattern of the stimuli. In the case of the per-

[1] See pp. 23–49.

[2] Feelings of pleasure and displeasure, excited by stimulation of the senses (sight, hearing, taste, smell, touch) or by physiological causes (hunger, suffocation, and others), are the first forms of mental function. An infant, or an idiot, experiences and expresses feelings but is not conscious of them.

ceptual and associational types of mental responses, satisfaction is derived from affects and emotions associated with the thoughts, fantasies, and memories stimulated by the music, in addition to the feelings.

But this is not all. Likewise among the factors that influence attention, concentration, duration of attention or activity, and among those that modify a response or a tendency, were found affective and emotional conditions. Throughout the whole range of influence of music on man, then, and in all the functional processes involved in this influence, the feeling or affective aspect is a factor.

In order to denote the whole group of feelings of various types and origins, the term affectivity[1] is used. The complex of functions to which it refers shows a number of common characteristics, some of which must be discussed briefly.[2] All thinking and acting involve the affectivity and are also influenced by it. This influence is enhanced in that the affects associated with a given thought or action have what is called "a tendency to spread," which may work in several ways. First, an affect spreads over a period of time. It is known to everyone that a feeling lasts longer than the experience or the thought that occasioned it. Meeting a friend on the street may give one a happy feeling that wells up again and again during the next hours, even though in the rush of business one may have entirely forgotten the meeting.

Second, an affect often spreads to an object or experience that is somewhat associated with the thought or experience which originally produced the affect. This is called "irradiation." For instance, a person introduces one to a beautiful work of art; the ensuing feeling of pleasure includes also that person and may produce a liking that did not exist before. Or one begins to hate or to fear a neighborhood where one has experienced difficulties and sorrows, and these feelings awaken every time one finds himself in that place. In such cases the affect is "transferred" to a secondary associated occurrence, and if the affect becomes completely detached from the original idea or experience one speaks of a "dis-

[1] See Bleuler, Eugen, Textbook of Psychiatry. English edition by A. A. Brill, Macmillan Company, 1930, pp. 32ff. The discussion of affectivity in the text closely follows Bleuler.

[2] For a more detailed and comprehensive description see Bleuler's book.

placement" of the affect. This happens in many pathological conditions and also in normal ones.

Third, an affect may spread out into a mood, which is nothing else than such persistence and intensity of the affect that it controls for a period the whole person and thus influences also whatever he experiences during that time. Affects not only spread, but they also draw to them or inhibit associations of feelings and the thoughts and ideas that "belong" to those feelings. Those of a similar nature, that would thus enhance the affect, are associated from memory or from the environment, and feelings that would counterbalance or minimize it are inhibited. Very often this dynamic influence of affects remains quite outside the consciousness of the person in whom it occurs.

It may also happen that an affect associates a secondary affect, whose idea or thought has been repressed into the unconscious. Repression takes place because there is conflict; and so long as the conflict is unsolved, the affects connected with the repressed material have a strong tendency to seek an outlet, which tendency is also called emotional tension. If such an affect is associated by a primary affect, the outlet has been given and there occurs something like an emotional explosion. Then it is sometimes possible to get at the repressed material itself, to bring it through that explosion into the consciousness and thereby to begin to solve the conflict.

The associative tendency or power of an affect has often a decided influence upon the thinking process. First, the train of thought or the associative process in thinking is speeded up by affects of a pleasant kind and slowed down by unpleasant ones. Second, because of the favoring of certain affect-associations the thinking process is pushed, as it were, into a direction where such associations obtain. Thus the value or importance of the original idea is increased. But the tendency may also lead to more or less serious falsifications of logic and to a "weighting" of evaluations with associations favoring the original affect. A person is thus often led to actions or thoughts that appear to others unjustified and unreasonable, while to him they are nothing but the logical outcome of circumstances.

Affects thus move in definite directions. If they are very strong

they can motivate behavior with somewhat the same compelling force as a physical tension. Their grip upon the personality is certainly much stronger and more thorough than that of an intellectual act, of a thought or action excited by some stimulus. These latter functions do not involve or concern the whole personality; they represent only part of it. Affects, however, involve the whole personality; they express the attitude that the person assumes at that particular time. Our affectivity is identified by others with our individuality, and we ourselves are inclined to believe that it expresses more of our being than most thoughts and actions by which we respond to our environment.

It determines the direction and force of action, and through its endurance and irradiation, as well as through its influence upon the logical functions, it provides uniformity and emphasis for this action. It especially regulates social intercourse with our fellowmen. Here it is important to note that we constantly apprehend and respond instinctively to the most delicate fluctuations of affects in our fellowmen.[1]

This sensitive and powerful function of affectivity is then, so to speak, the apparatus that registers and immediately utilizes in its own way the musical stimuli coming to a person. This utilization consists of increasing in manifold ways the original influence of the stimulus. Through spreading and association the feeling-tone that the music incited may be carried over into the time when the music has ceased. It may also be transferred or attached to thoughts, persons, and objects that have become associated with the music. It is only necessary that the affects connected with these new trains of thought should have similarity with the affect of the original stimuli. If this occurs it is very likely the person will associate the new experience with his experience of the music, which means that if he should later remember or hear again this particular selection, he may also re-experience distinctly the pleasant or unpleasant feelings connected with it. Then, by repetition and constant building up of affective associations, whose thought content may get lost so that only the affect content remains, moods, and finally attitudes, are created.

It follows from all this that if one knows a person's affective

[1] Bleuler, Eugen, Textbook of Psychiatry, p. 39.

response to music, or touches unknowingly an active affect and learns of its meaning later, it will become possible to influence that person's affectivity in a certain direction. Since affectivity determines thoughts and action, a person may thus indirectly be led to develop certain attitudes and kinds of behavior. Music, because its appeal to the affectivity can be given definite ideational and affective direction under certain conditions, may thus be used to determine the content of physical and mental tendencies and expressions.

DIFFERENTIATION OF MUSICAL STIMULI

Incidental to the discussion of responses to music is one on the differentiation of musical stimuli. Many persons inquire whether definite kinds of musical stimulation produce definite effects, and what such types of music are. Most people are ready to believe that music possesses therapeutic properties, partly because there is a great deal of poetic testimonial literature about such qualities. Under objective scrutiny this "magic of music" assumes a very different aspect. The various kinds of musical stimulation may be divided into two classes, those whose psychological effects are due to objective qualities and those whose effects are due to subjectively projected qualities.

Objectively Existent Qualities

Two types of response to music have been designated as objective: the sensory-motor (or physio-motor) reaction, and the sensory response. Both are direct reactions to the physical properties of the sounds.

Musical stimulation of pronounced rhythmical nature is needed to produce the sensory-motor reaction. Music of uncertain or changing rhythmic pattern makes no impression whatever upon those who respond to this type. As regards sensory responses, we have seen that auditory sensations are pleasing when the tones belong to a certain range between high and low and have a certain degree of softness or loudness. As soon as the limits of either of these contrasting qualities are passed, the stimuli are felt as unpleasant or are not registered at all. Another element that influences directly the sensory responses is the tone-quality, the peculiar

tone of a voice or instrument that differentiates it from others (also called tone-color).

In musical language softness and loudness are referred to as intensity, highness or lowness of tone is called its pitch, and rhythm is sometimes known as accent. We have, then, only these four objective qualities of musical stimulation: pitch, intensity, tone-quality, and accent (or rhythm). These are objective because they are the physical nature of musical sounds. The correlates of pitch, intensity, and tone-quality in physics are the frequency, amplitude, and form of the sound-wave; the correlate of rhythm is the regularity with which an increased quantity of sound-wave is produced, or a regularly occurring increase in intensity within a measured pattern of sound-waves.

As soon as these four fundamental qualities begin to be connected by the listener with specific feelings or meanings, through repetition and coincident experience, he is unconsciously endowing the music with additional, namely, subjectively ascribed, qualities.

Subjectively Ascribed Qualities

Very few responses to music are entirely objective. It is therefore not surprising to find that most persons derive their satisfaction from qualities that are subjectively ascribed to the music. This is an outcome of the aesthetic refinement of musical stimulations, which has led to certain kinds being considered artistic. Those distinct combinations of sounds that are today accepted as melodies and harmonies, the prevalent systems of scales, forms of compositions, the aesthetic differentiation between absolute and program music, all these and many similar familiar terms and notions about music are the results of human predilections, associations, perceptions, abstractions, and custom.

Many of these projected qualities have become so firmly associated with preferred musical stimuli that they are regarded as fundamental properties by persons of a general musical education. In refined but musically untrained persons, one is more likely to find an unsophisticated fundamental awareness of the objective qualities and a responsiveness to them.

The fact that human beings have been and are still projecting qualities into musical stimuli has led to a number of astonishing

complications in the objective psychological evaluation of the effects of music. The main difficulty lies in the mixture of objective and subjective elements in the responses to the stimuli. In addition to aesthetic and artistic rules to which a musical composition must adhere in order to be acceptable—and these rules have obtained almost objective significance—there is the endless variety of associational, perceptual, and emotional-subjective preferences. These are further varied by situational factors which, as we have seen, can produce quite radical changes in the habitual response type.

Although some projected qualities of musical stimuli may quickly lose their significance in determining a person's satisfaction when his receptivity for these stimuli is altered by circumstances, yet the person is very reluctant consciously to change his projections about music. In other words we may be quick to reject a piece of music, previously enjoyed greatly, in times of distress or pain or worry. But we are extremely slow in accepting, if only for careful examination, new sound combinations, an unaccustomed scale, even a new distribution of phrasing or emphasis in a familiar composition.

In conclusion it may then be stated that the development of aesthetic laws about music has led to unification and objectivation of preference and satisfaction in only a limited sense. What is a great enrichment from a cultural point of view has led from the psychological standpoint to an increase of subjectivity, relativity, and unpredictability as regards responses, preferences, and evaluations of musical stimuli.

Hence, if definite types of musical stimuli seem to produce definite effects in most people, we may not regard them as more than conventional and psychologically superficial effects. As soon as the deeper-lying psychological reactions and responses are expressed, they reveal a variety of influences as great as the differences in situation and personality make-up of the persons subjected to the same type of stimulation.

CHAPTER IV

EDUCATIONAL EVALUATION OF THE PSYCHOLOGICAL FINDINGS

AFTER consideration of the foregoing data on the general influence, the various responses, the production and creation of music, and its relation to the affectivity, the educational evaluation of the psychological findings may now be undertaken. It is not only the practical importance of knowing the psychological significance of musical stimulation that has guided the discussion so far. It is with a view to their educational application in instances of personality adjustment needs that facts have been selected from the general knowledge available on the subject.

The educational needs and possibilities of inmates of an institution do not differ fundamentally from those of children and adults outside it. Just as the psychological findings pertained to human beings in general the evaluations that follow will also have a general significance. This is helpful since the majority of inmates are preparing for life in the free community. Specific institutional implications, however, will be pointed out where they are not obvious.

The differentiation of responses to music and of musical inclinations and abilities has been presented because thus one can weigh specific physical and psychological conditions and the needs of individual cases. Nevertheless the fundamental interdependence of the functions involved may not be lost sight of, either when observing or when applying musical stimulation for education and treatment. Differentiation helps to discover needs and preferences, and indicates directly as well as indirectly conditioning factors and possibilities of change, development, and growth in various directions.

RANGE OF THE INFLUENCE OF MUSIC

It is possible to apply musical stimulation to various physiological and physio-motor functions, to the nervous action and con-

comitant emotional results of the auditory apparatus, and to many of the mental functions. These encompass undirected associational as well as directed perceptual and objectively critical processes. Accompanying all the mental functions there takes place implicitly an emotional stimulation. To a minor extent physiological reactions occur. Musical inclinations are both the result and the stimulus of physio- or psycho-motor tendencies in combination with sensory-emotional, undirected associational, perceptual, and mentally creative functions.

In terms of the human beings affected, music produces functional responses on the physio-motor level in infants, low-type idiots, and senile persons. It produces physiological and sensory-emotional responses in normal children, in the physically and mentally deficient, and in many adults, both educated and uneducated. In older children, higher-type mental deficients, adolescents, and adults of average as well as superior intelligence, it elicits undirected associational processes with more or less intense emotional concomitants, in some persons always, in others only occasionally. Finally, in children, higher-type mental deficients, adolescents, and adults of average as well as superior intelligence, directed associational and perceptual activities of various degrees can be developed. Depending upon the degree of perceptual and intellectual proficiency of the person, the accompanying emotional and undirected associational effects of the musical stimulation are co-ordinated, or controlled, or suppressed from the consciousness.

Owing to the fact that a human being is a dynamically and not an automatically functioning creature, the influence of music on any given individual is subject to modifications from causes other than age and growth. Among these modifying factors belong physical states like exhaustion, illness, hunger, and physical discomfort generally; emotional conditions like joy, expectation, fear, sorrow, anger, love, hatred, all of which have also physical and mental components; and finally, mental conditions (again with emotional and physical components), like concentration, hypnosis, and mental or nervous disease.

None of these factors will always affect the influence of music upon a person. In fact instances are known of individuals conditioned by one or several of these factors who responded to the

stimulus either in their usual or in a new way. This latter occurrence is frequent, and there seems to be some order of retrogression, since one finds emotional and undirected associational responses instead of the customary perceptual ones; sensory responses instead of emotional and associational; and physio-motor reactions instead of sensory responses. When the conditions producing such changes are eliminated, the former response is resumed in some, though not in all, instances.

The possibility of modifying a person's response to music opens the way for experimentation, treatment, and finally, education. Experimentation on all levels of physio-psychological response will reveal temporary trends and present possibilities for growth; in addition it will give indications for treatment. On the lower levels of sensory and physio-motor reaction, habit training is possible. Education, which presupposes to a certain extent mental co-operation (not necessarily conscious), can begin on the levels of emotional and associational responses. The more advanced type of education will be confined to persons who can consciously co-operate, who can respond on perceptual and objective levels. With these types one of the most important educational goals will be possible of attainment through musical education and practice; that is, the conscious co-ordination of intellectual and emotional functions. Lacking such conscious co-ordination, and having achieved only an intellectual control (and partly a suppression) of his affectivity, a person may reach an adjustment of his personality. He will not have grown to an emotional maturity commensurate with his intellectual maturity, however, for that implies conscious integration of both functions.

Finally, as regards music-making and composing, various levels of physio-psychological function may be involved. In addition to the motor tendency a sensory-emotional, associational, objective-perceptual, and creative activity may be stimulated.

The producing and composing of music are also functions subject to the same modifications as responses. Since they are direct expressions, they lend themselves much better to observation than do the responses. It is thus easier to determine from what level of mental function they originate, whether from a full and directed attention or from affectivity and integrated intellect. Naturally

the duration of the influence of music is infinitely greater upon the composer or performer than upon the listener. Such motor tendencies being part of their personality make-up, the musical interest often serves these people as a dynamic force that unites all other trends and inclinations in this one occupation.

SATISFACTION OF INDIVIDUAL AND SOCIAL NEEDS

The degree of eager intensity with which a person responds to music or indulges in its production indicates how much he craves the satisfactions afforded him through it. The nature of the needs that activate him is expressed in his response.

Various levels of these natural desires appear in the preferences, be they for movement and action, for emotional satisfaction, for stimulation of the intellect, for quiet listening and day-dreaming, or for personal contribution to an interpretation of a work of art. Such longings express either conscious wishes or cravings which the person senses only as a strong but vague impulse. He may think himself quite capable of foregoing a keenly anticipated pleasure, and only those about him be aware of his disappointment and his suppression of urgent strivings. However, a person's craving for music, even if it is quite explicit, must be checked up and interpreted objectively. Through such a process it is stripped of all subjective rationalization and only the actual need remains. This is done when the craving for music is studied in the perspective of the person's background and total personality and in view of his immediate situation or condition. For instance, it may appear that he indulges in motor responses because he shirks the slight mental exertion usual with him. Or he may occupy himself with music in order to rally all his faculties for the solution of a task before him. Again, another indulges in music, not because of artistic or aesthetic interests, but because this occupation gives him relief from unsolved displeasing situations or relations.

There are, too, various social needs that can be expressed on all the levels of physio-psychological function. Occupation with music may afford experiences of companionship, self-expression, social acceptance, contribution to the community, co-operation in a common task, and, finally, being made representative or spokesman for a group's musical preferences.

From an educational aspect, the various complex needs of personality integration are revealed only during long periods of contact with a person. They are of a more permanent character; for instance, compensation for a handicap, lack of emotional maturity and of conscious co-ordination of intellect and affectivity, retardation or decline of mental function. Only a detached observer who knows the individual and his background will be able to interpret needs like these from responses occasioned by the listening to and the production of music. Occupation with it frequently provides the condition under which these needs are first revealed, because few people when under the influence of music guard their expression.

PRINCIPLES OF UTILIZATION

The final purpose of presenting psychological data on the influence of music was, it must be remembered, to draw from the facts observed new directive ideas and interpretations for the utilization of music. That it is desirable to replace assumptions and accepted traditions with objective knowledge of the function of music in men's lives is evident in musical education, and is essential for social education and health work. In these latter fields one deals with people who are in definite need of adjustment and integration. Indeed, after having seen how far-reaching and profound the significance of music may be, and how comparatively slight the outward evidence thereof may appear to the untrained observer, the statement that so powerful a stimulus must be fully understood and consciously used requires no further justification.

It has been indicated that for educational purposes a person's response to musical stimulation or to any form of music production may never be taken at its face value. It may not be expressive of his real inclination, because a momentary condition only may have produced it. He must be given many opportunities for free response, free expression, or free acting before his prevalent or usual tendency can be established. The possibilities of variation and the number of modifying factors are so great that it is not permissible to make general statements about a specific response or activity, even when a person is well known.

For the interpretation of responses or preferred forms of music-making it is necessary to consider the whole personality as well as

the total situation of the individual concerned. It is also important to observe deviations from his usual tendencies, once these have been found, to seek for their reasons, and to study their forms.

Unless the element of satisfaction on any of the possible levels is present, a true expression of an innate tendency cannot be expected. On the other hand, when music is used for a particular effect upon one or several persons, any unexpected result may not be suppressed by the music leader lest its psychological significance be lost. Instead, the result and the cause must be studied, and only after that may the leader guide the person's response or activity into the release of his usual behavior.

It is of the greatest importance to keep strict control over the degree of attention paid to music or its production. Wanderings or musical day-dreaming must not be allowed for long periods nor suffered to become a habit, and in view of the social education of the inmate less obvious responses should not be neglected. Whenever possible they should be brought into consciousness.

Because of the relation of music to their physio-psychological needs, people are likely to overstimulate their particular response or overindulge their preoccupation with it. The responsibility of the music leader is to work with such persons for co-ordinated growth, especially for an intellectual and social integration of affective needs and expressions (including those of the "artistic temperament"). He must also take care that a reasonable balance is kept between the subjective and the objective elements in a person's musical occupation.

The forming of sound emotional and intellectual associations depends upon the educational and therapeutic utilization of music. With respect to the first, the emotional, the music leader must plan carefully and show an inmate that a subjective psychological response finds acceptance with a group, because it was a social instead of an antisocial one.

Finally, as regards choice among the many types of music, psychological study has brought out very clearly that only in a limited sense does a fixed relation exist between them and the psychological results obtained. Indeed it is preferable to conclude that such a relation does not exist because it can never be counted upon. This is true of the objective qualities of music, pitch, intensity, tone

quality, accent (rhythm), as well as of the most involuntary of responses, the physio-motor reaction of the low-type idiot, since even his passive attention can be diverted from musical stimuli. On the more superficial levels of psychological response there appears to be a certain similarity among many persons, especially when they are in groups. This is owing rather to group influence than to the music, and has only transitory value where music is utilized for educational and therapeutic ends. The significant emotional component of the individual's response will be hidden rather than elicited by the indirect group pressure of the environment unless special care is taken that this shall not happen.

EDUCATIONAL POSSIBILITIES FOR INMATES

Institutional inmates in their responses to music do not differ from persons outside who have a similar personality make-up, or handicap, or adjustment difficulty. This has been ascertained again and again by observing individuals, groups of children, and adults both in and outside institutions. Certain degrees of mental deficiency and disease are naturally rarely met with in the community; nevertheless the physio-psychological levels on which persons thus afflicted respond, or the strivings and needs that are revealed in their inclinations and abilities for music, can all be found in free society. The difference that exists lies in the significance that music has for people who live in or outside institutions. In the instance of the former, tendencies, habits, strivings, and abilities may become important for diagnosis of the personality and its situation, and for its education and treatment. Besides, the inmates' personality traits decidedly influence the environment—the institutional atmosphere—and thus affect both the inmate group and the staff of the institution.

Influence of Group Environment upon the Individual

Before continuing the discussion of the possibilities of music, a few words must be said about the modifications that an individual's responses and productive tendencies may undergo through group influence. They are based upon observation of groups in institutions as well as in the community.

An individual's attention and concentration may be heightened by an increase in that of the group; and it may be decreased when the latter lags. A group's overt or expressed reactions and responses influence many individuals (group-suggestion). Some listen attentively to music when alone, but not when with others. Being in a group may stimulate them to incite others to a spontaneous activity, such as a fit of coughing, talking, or laughing.

If the group responds on emotional or perceptual levels, many will follow the group suggestion, although when alone they would have responded to the music on motor and sensory levels. Generally crowd responses occur on an emotional level. Persons of the objective type are therefore least affected by such influence.

An individual's musical activity may also be influenced by the group. It helps to relieve certain shy persons from their feeling of inferiority. They think themselves unobserved, their identity covered, and are thus able to co-operate readily. On the other hand, expansive and aggressive persons may become subdued, considerate, and objectively interested through the indirect pressure of being with others.

Most people are capable of greater exertion in a group than when alone. Specifically, a good leader of a section of an orchestra, chorus, or dramatic performance stimulates its members to feelings of greater security and effort, and thus improves the general performance. The larger the group the slower at first is the individual momentum, but once the group gets into action it is difficult for the individual not to follow in the same tempo. Participation in group activity affords most persons increased satisfaction because the result is greater than from their unaided efforts; they are conscious of their own contribution to the total effect. There are other individuals of a particular type, however, who are attentive and active in a small group (up to 15 or 20), but who, though behaving well, will dream when among a larger body and withdraw completely into themselves.

Finally, a passive group, an audience, influences an individual's activity. How far a performer will exert his energy depends very often upon his knowledge of the presence of certain persons and how he esteems them. If he knows that persons of authority are in the audience his performance is improved and he will muster

greater self-discipline. Some performers, however, especially mental patients, do not pay attention to their audience and do not care about it. Some neurotic and psychopathic persons show more than the usual nervousness and are incapable of action before a group. Other healthly as well as handicapped people increase their attention to the work to be performed in the presence of an audience; or one may find among them some so concerned about the effect they make that they forget their work or their part. Again, other contrasting reactions may occur; the one personality type may consider an audience an enemy and become extremely nervous, while the other feels especially congenial toward it. For a great number of persons, finally, the presence of a listening group enhances the significance of what they have to do; their attention to it is consequently greater.

In summary it may be stated that the usual reaction is fundamentally altered only for a minority of persons. For the remainder a certain restriction of the very individualistic forms of expression is observed, together with some conforming to group levels, with a heightening of the emotions.

Opportunity for the observation of individuals, particularly of the reticent, is naturally largely lost. From a leader's point of view the difference between listening to and making music frequently assumes a greater significance when dealing with a group than with an individual. Attention, concentration, co-operation, and satisfaction are much more difficult to judge in a listening group than in one that is performing; yet this knowledge is as necessary for the leader of groups as for the observer and educator of individuals.

Since there is no evidence to the contrary, it may be assumed that usually the responses to music on motor, sensory, and emotional levels are rather heightened than reduced in a group environment; hence the stirring and dynamic influence is greater for an individual when in the company of others than when alone. This observation is important because it means that even within a group an individual can be reached through music on two very personal levels of physio-psychological function, namely, the sensory-motor and the emotional. A further advantage is that this rapprochement is achieved by appealing directly only to the

conventional (and therefore less personal) expression of conformity with group behavior. Institutional inmates, as has been stated in Chapter 11, Social Education in Institutions, are likely to lean toward two behavior extremes: oversensitiveness, inferiority feelings, shyness, and introversion; or aggressive self-assertion, increased subjectiveness, egotism, and dominance. In either instance and in numerous other instances institutional educators prefer an indirect means of approach to a direct one, in order to reach the emotional basis of such behavior difficulties.

The Appeal of Music to Institutional Populations

Generally speaking, most inmates seek, for the time being or permanently, a compensatory satisfaction or activity that will balance in their own estimation the handicap, deficiency, or misfortune that brought them to the institution. Regardless of whether or not they accept the institutional environment, they desire to be recognized by it. Social recognition means to some inmates being wanted and trusted by the group and the staff; to others, being feared and obeyed; to others, being pitied, humored, and nursed; and to still others, being the trouble-maker or getting the better of people and situations.

Long periods of institutional life make most inmates lower their standard of living and become resigned to circumstances, out of which they would formerly have sought an escape. They become dulled in their feelings and aspirations. Others of more dynamic character suffer from pent-up emotions and lack of satisfactory outlet for motor tendencies; and although they "explode" occasionally, this act constitutes only temporary relief. Further, many an inmate seeks occasions for rest and dreaming of pleasant personal memories, for feeling himself "a private person," out of reach of everything connected with the institution. Most have a great and ever-recurring need for pleasant moods and feeling-tones, and many will seek immediate satisfaction on any level possible, often without regard to future discomfort.

It is not surprising that audiences composed of persons with such needs and desires show great receptivity and eagerness for musical stimulation. Many with motor tendencies are happy to participate in music-making; those who make little psychological differentia-

tion of their desires are content with a temporary pleasing musical experience and ask only for frequent repetition of it.

However, the usefulness of music in institutions goes far beyond this envisaging of inmates. For the institutional heads, social educators, and music leaders it implies utilizing the psychological effects of music to obtain more permanent results, namely, emotional growth, socialization, and integration of personality.

Music for Treatment and Education

The purposeful application of music in institutions grows out of its dynamic influence upon the emotional life and the physical and mental processes connected therewith. This influence is utilized systematically for the attainment of definite results in the functioning of inmates and of well-defined goals for their social integration.

First, are a number of immediate and temporary effects, among them most of the group reactions. In these instances music is introduced in order to bring about satisfactions already known and anticipated with eagerness, namely, the giving of pleasure and recreation, the stimulation of various functions, and the creation of happy moods and pleasant feeling-tones. Administrators desire these effects because they offset the depressing and dulling influences of institutionalization and provide some of the social experiences of community life, such as good-fellowship, the celebration of civic and religious holidays, the common enjoyment of beauty, the acceptance of contributions from fellow-inmates, and the satisfactions of a successful common endeavor.

Such experiences can be obtained by having the groups listen to musical performances or radio concerts, and by their participation in the production. In the latter instance inmates are psychologically more deeply involved and the effects more easily observed and evaluated. Bringing music to a group is also practical where a new interest or activity is to be offered to individuals who cannot be reached except by such indirect approach.

Another very different temporary result for the gaining of which music is used is the encouraging of self-expression for diagnostic purposes. Many persons are put in a reflective and communicative mood through hearing it; some feel free to express themselves after having made music in small groups. Accordingly, with an inmate

difficult to approach, both listening to and making music are used, and often the desired "breaking of the ice" occurs and he begins to speak about himself and his wishes or troubles. With certain types of mental patients such a procedure has sometimes led to their first communication. It may be employed for whole inmate groups when self-expression for diagnostic purposes is desired. Reactions may be observed as well as gathered from association tests or short papers written afterward. With particular individuals the results are later obtained in interviews or incidental talks.

Of much greater significance are the permanent functional results, all of which imply the stimulation of activity and growth. For many persons music can be made a satisfactory motor outlet for physical and emotional needs. Sometimes an inmate expresses a desire to learn to play an instrument or to resume practice after many years of not playing at all. If such a wish is acceded to and proper instruction given, it is often found that a process of growth or improvement is thereby begun. The inmate's co-operation in his education or treatment is kept alive and developed by means of such instruction, until the stage is reached when he becomes conscious himself of the compensatory function that music-making has become for him. At this stage it becomes possible to attain the therapeutic goal, namely, the integration of his physical and related emotional needs.

In specific instances of the physically or mentally handicapped, where exercise is needed but is not taken voluntarily, music of a type to stimulate involuntary physical action is used. Some inmates constantly exhibit physio-motor tendencies whose origin lies obviously not in physical needs but in unconscious psychic tensions. The most pronounced cases occur in mental hospitals, but every other welfare institution may have instances of this type. For them music work should be planned whereby these tendencies will be given a physical outlet and a conscious mental goal. Inner conflicts may often be solved through affective release. If the conflict lies in the psychic disposition, it is insoluble, but a conscious control may sometimes be taught. Music may here serve as an emotional or motor outlet, or as an intellectual discipline that the inmate may adopt as his own way of release from the congenital psychic conflict.

The most frequently found function of planned music work in institutions is that of influencing and developing integrative growth of affective needs and tensions. Persons requiring such treatment and education exist in great numbers in all institutions. They comprise the entire gamut of emotional problems in all degrees of intensity and seriousness; introvert isolation, pronounced subjectiveness, egotism, inferiority feelings, expansiveness, domineering, despondency, aggressiveness, all manner of erotic needs and tendencies, and many more affective conditions and situations. As manifold as are the needs, so manifold are the possibilities and ways of using music.

In some instances release of emotional tension may be indicated; in others the stimulation and observation of the person's affective and intellectual associations, with a subsequent influencing of these processes by building up new associations and by providing outlets in activity and relationships. Aesthetic and artistic means for self-assertion and for contribution to the social group may be taught through music work. There may be instances in which music serves only to establish the initial emotional approach, and the further treatment and education take place through an educational relationship with the music leader rather than through the work itself. Perhaps the approach to the emotional problem is made by some other route, and music is only later introduced to lead toward the refinement of primitive emotional and physical satisfactions.

Finally, there are persons who suffer from a discrepancy between their intellectual and their emotional development, either because physical and mental tensions are hindering the conscious co-ordination of intellect and affectivity, or because an emotional maturity commensurate with their intellectual level has not been achieved. In both instances it is the affectivity that must be appealed to and treated. Music work often provides the means, especially because it may be used for intellectual occupation with affectively accentuated problems. This takes place in music appreciation and occasionally in theory and composition. After intellectual control of the affectivity has become through music a pleasant experience, the way is open to further extension of this control over other fields.

In conclusion a few words must be said about undesirable effects of the institutional application of music and how these may generally be avoided. Other specific means of safeguarding against them may be inherent in a given case; however, since these are not generally applicable they cannot be treated here. Among temporary, unwanted results, excitement and unruliness are foremost. These may spring from the nervous strain of associations awakened by the music. They may present the first step toward recovery, and must be used for emotional unburdening and the working out of a planned attack upon the underlying mental conflict. Or these results may be due to exhaustion; if so, their treatment is easy. They may also be an outcome of lack of co-operation on the part of inmates, which should be ascertained and prevented for the future. Excitement and unruliness, an instance of an asocial outlet for an otherwise desirable effect, can be easily forestalled if the climax of the music does not coincide with the end of the session. Every program must be set up in such a way that the stimulated mental and physical functions are guided on to their usual level before it is concluded.

A second type of undesired result from occupation with music is its use as a means of withdrawal from the environment and from reality. A certain amount of this use of music is legitimate and constitutes part of its recreational value. When music is habitually resorted to for day-dreaming, it becomes a drug. Behind this misuse there is always an affective difficulty. Wherever possible the underlying trouble should be sought for and a solution attempted. Where this is successful it must nevertheless be remembered that the habit may persist even when the original cause for it is removed. An additional educational treatment and the conscious co-operation of the person indulging in this day-dreaming are needed to free him of the habit. Where there is no chance for getting at the underlying trouble, some control may be exercised. Persons who dream when listening must be given tasks of music appreciation that will force them to pay attention to the music instead of to their fantasies. Persons who dream when playing, especially by so-called improvising, must be made to practice and to play definite pieces correctly.

The essential requirement in institutions is that the effect of

all music be observed and that the individual and group results be utilized for educational and therapeutic purposes. If it is introduced but not purposefully utilized, nor its influence observed and psychologically evaluated, definite harm may ensue, both to the institution as a social instrument and to inmates.

INSTITUTIONAL MUSIC WORK

Within the complex of institutional welfare work, comprising tasks of care, treatment, social education, recreation, and custody, the place of music in the administrative system and its specific social and scientific function may be stated as follows:

Music serves as a dynamic emotional approach to individuals and groups and as an educative treatment of the affectivity for individual and social integration.

Through such an application the psychological, artistic, and aesthetic qualities of music are utilized as fully as possible, but always in a controlled manner in view of the social responsibilities involved. Furthermore, music thus fills a need in institutional welfare work that is only partly met by its other functions. The emotional urges, instabilities, and conflicts that influence social attitudes and behavior have not in general been attacked and treated by existing methods of education, social education, correctional discipline, and psychological and psychiatric treatment, but only in special cases when they have appeared in aggravated forms. By properly utilizing music work for the treatment and socialization of these affective functions, the sphere of influence over human attitudes is considerably widened.

In order to apply music for educational and therapeutic purposes the music work in an institution must be integrated into the larger organization of activities and institutional life. According to the administrative pattern of modern welfare institutions, the methods and goals of the music work belong both to the social-educational and to the recreational divisions of the work.

Institutional music work comprises the following artistic activities: music, the dance, and the drama. All forms of music and these allied arts are used, beginning with the very primitive stages that long preceded their development into arts. As regards music, any intentional production of any form of pitched sounds is in in-

stitutional work considered music, provided such order of tones has meaning for the producing person or the listener. Usually that meaning involves an emotional experience of beauty. All studies about music are also included.

The grouping of music, the dance, and the drama in one institutional unit of activities follows a general custom that is psychologically justified. All these arts are related to one another through being dynamic forms of expression. They are all specialized forms of creative and interpretative aesthetic reactions to life by means of bodily motion and sound. In practice these arts are often used in interwoven patterns, and since thereby the meaning, veracity, and intensity of the expressed feeling, thought, or reaction are enhanced, they have a legitimate place in institutional music work.

Witnessing and producing performances of music and allied arts lead, because of their suggestive influence, to temporary psychological and motor changes. These changes are desired, first, because they occur on such levels of physio-psychological function as are usually beyond the reach of treatment; and second, because those spheres of human function determine personality and social integration.

The expression of affective processes in the form of music and related arts makes them socially acceptable. In many instances the social adaptation involved in the adoption of such forms may suffice; however, in consideration of the social education of inmates, the content of the affective processes, especially their social, antisocial, or asocial direction, needs to be known. Hence in institutional music work free artistic expression is often allowed and encouraged for the purpose of observation and evaluation of underlying trends and needs.

In this connection it is important to remember that a person is not always conscious of what he expresses through his affective behavior and artistic interests nor of the motivations for his conduct and preferences. Many are urged by an intense pressure of emotional or thought experience to seek an outlet in forms more emphatic than the ordinary means present. In the primitive, the child, the emotionally pent-up person, and in some acute mental patients, an irresistible involuntary pressure and lack of intellectual direction of the motor expression produce unconventional emphatic

utterances of rhythmical, tonal, and dramatic nature such as are found in the dynamic arts. In the latter the aesthetic development of centuries has emphasized the elements of beauty inherent in the chaotic creations of sound and action, and with the working out of conscious intellectual control has fashioned pleasing forms, regulated their occurrence, and refined both content and motor tension of these primitive expressions to artistic levels of production.

Sometimes in an institution an inmate uses, consciously or unconsciously, truly artistic forms for the expression of pathological processes. If his intellectual level is such that an objectivation of the artistic expression is possible as part of the treatment, he may be allowed further, but guided, occupation with music and allied activities. Where it is impossible to develop intellectual control and objectivation of the artistic pathological expression, the artistic outlet may not be interpreted as advantageous for treatment.

Finally, in addition to giving release to affective motor tensions, artistic acts have social value in the relationships between individual and group. This value lies in the fact that artistic acts find expression in forms of beauty which can be appreciated by others. Not infrequently among institutional inmates such appreciation manifests itself by imitation or participation. The dynamic pattern is thus made available to members of the group who would probably not find a musical means of motor and emotional outlet except for the example of the artistic performer.

The number of affective and motor needs of inmates for which music and the allied arts may furnish outlets is so varied that it is impossible even to attempt an enumeration. With the assistance of the general psychological findings and knowledge of the given persons, each case may be understood in its own significance. It can only be said in this connection that all possible needs, inclinations, situations, responses, and spontaneous or habitual actions fall within the range of institutional music work as long as they have significance for the treatment and the social-educational purposes desired. Where they do not have such significance they may still be used for administrative and recreational reasons. But it will always be necessary to watch lest an undirected use of music produce results that are undesirable from a social-educational point of view.

Music for Social Education

The organization and utilization of institutional music work for purposes of social education do not involve complicated apparatus or specific methods that are otherwise foreign to the practice of this art. In the last analysis only three things are requisite: (1) A keeping in mind of the social-educational needs of the institution's particular types of inmates, considering them as individuals and as a collective group. (2) Imagination and inventiveness on the part of the music leader, enabling him to see possible functional relationships between the music work and the social-educational goals to be attained. He must be alert to recognize how feelings, thoughts, attitudes, actions, and habits that are involved in an inmate's interest or response to music may be made to influence his individual and social integration. (3) A close co-ordination of music work with the other institutional functions, the departments of treatment and of education; a working hand-in-hand of the music leader and the other staff members; and an all-round pooling of observation, knowledge, insight, and procedure.

The artistic goals of music work must be subordinated to the social-educational goals of the institution, but always these must be included in the music work. They constitute in the musical field the highest levels of perceptual, emotional, and motor expression, and are thus components of artistic integration. In terms of emotional growth and refinement of motor expression, the aesthetic and artistic achievements in music mean the perfection of an individual's or a group's socially acceptable contribution. On the other hand, the purpose of social education may demand more than a perfect artistic adjustment to musical problems when the person in question is not integrated on other levels. He may be an accomplished artist and yet a very immature member of his family or reckless of social and civic responsibilities. Here it is the task of the music leader to guide him so that he learns to exercise in his other relationships in life the same intellectual control, objective criticism, and refined emotional expression that he has developed in his art. The music leader will have to show this inmate that the affective and intellectual processes which he has consciously integrated in his art are active on other levels but are not well directed.

Using an inmate's musical preference and his experience connected therewith for such social-educational purposes necessitates the use of general educational devices. At first not much will be achieved by speaking to him about his particular needs and how he should go about remedying them. Because these needs have an affective and dynamic nature, the inmate will often have to experience actually what his social or personality integration will imply before he can grasp what is wanted of him. Such experience is not difficult to create, because the music leader can easily find out what an inmate needs and what satisfies him most in his social contacts. The truly pedagogical task comes afterward when the inmate must be helped to overcome the habitual behavior and attitude patterns of his inferior level, and when he must be encouraged to exert himself until he has gained the new mastery. This process of trying to reach a higher level is fatiguing, and the music leader must take care to provide compensatory satisfactions during that period. It must further be remembered, by him as well as by the inmate, that growth is a slow process even under favorable conditions, and although it brings a release of inner powers and perhaps a greatly desired environmental response, these rewards are not reaped quickly nor without real effort.

Since musical activities will provide motor and emotional outlets for the strivings of many inmates, it becomes the task of the music leader to guide them toward intellectual control of these strivings so far as their intellectual powers permit. Control is a process distinct from the release of tensions; outlets for these are provided by nature and the environment, but control implies a conscious building within the self of intellectual inhibitions and chosen forms of expression.

The co-ordination of music work with other institutional functions will be discussed in detail in later chapters.

Music as Recreation and as Work or Study

Little need be said about the recreational use of music in welfare institutions, because it does not differ much from such use in the free community. Perhaps special emphasis is laid upon developing the recreational habits of inmates, so that they will carry over their musical interest and occupation into their future life outside.

Recreational activities in institutions have their definite place and administrative function. Those of a musical nature are fostered for the sake of some of the special results gained from them. Among these—to recapitulate—are the approach to great numbers of inmates and the influence music exerts on their moods and feeling-tones; the provision of preferred self-expression and pleasurable activity; the establishment indirectly of a first contact with a new interest or group experience; and the gathering together of the whole institutional community in social festivals and occasions of good-fellowship.

As regards the musical recreation of the individual, much attention will be paid to the use that he makes of his leisure time. For social-educational reasons the management will demand that its recreation leader or music worker shall prevent the misuse of music for pathologically introvert or asocial habits, and that inmates indulging therein will be taught to acquire wholesome recreational patterns.

The relation of music work to institutional social education and recreation consists finally in this, that music work serves both social-educational and recreational purposes. This is accomplished through temporary and through slowly ripening but lasting efforts. Music, moreover, serves these purposes under various forms. Sometimes a social-educational or diagnostic end may be reached through recreational music; and sometimes a recreational occupation may take the form of serious music study.

From an administrative point of view it is practical to distinguish clearly between musical recreation and music work and study. In view of the specific function of the institutional music program, and the social-educational goals involved, music must not be considered a privilege by either inmates or staff. To produce the desired results music work requires as much serious effort, practice, and study as any other institutional work or subject of training. Hence it will be preferable to make the recreational use of music generally the affair of a larger group or of the entire institutional community.

PART II

THE AIMS AND SCOPE OF MUSICAL ACTIVITIES IN VARIOUS INSTITUTIONS

CHAPTER V

INSTITUTIONS FOR NORMAL CHILDREN AND FOR NORMAL ADULTS

MUSICAL activities in all welfare institutions, whether they care for the normal, the handicapped, or the maladjusted, differ from those in a community because they are built on psychological treatment and education instead of on technical musical objectives. Hence in this and the following chapters a number of familiar facts will be emphasized for the sake of their unfamiliar relationship. The musical activities as presented here are composite pictures; and, following administrative custom, they are discussed in the form of a music program. This implies unity of purpose and ability to plan in conformity with the entire function of the institution. Such programs may be discussed from various points of view; the one chosen here is that of a music director who seeks information regarding the musical aims and scope of the different types of institutions.

NORMAL CHILDREN

Children living in homes, in orphanages, and in correctional institutions may be dealt with much on the same lines. Generally speaking, three levels of development should be considered: (1) the pre-school and kindergarten age up to the fifth or sixth year; (2) the grammar school and junior high school period from the sixth to the thirteenth year; and (3) the age of puberty and adolescence.

Flexibility in grouping will allow for variations in the rate of the children's development. The aim of all musical activities is to meet the general and individual needs of these various phases by leading underlying instinctive urges and physio-psychological functions in cultural directions.

The Pre-School Age

In the pre-school and kindergarten age, a period of rapid physical growth, the child has great need for sensorially pleasing experiences; for impressions that encourage rather than frighten him and that give feelings of confidence and security; and for activity that uses his whole body and not alone his arms and legs. He lives in the present, hence what happens to him and what he can do at the moment have great significance. He is attracted by relatively soft rather than loud sounds, and by simple, clear rhythms. His span of attention and concentration is short; his feelings and ideas are few; his expression is simple in form and brief in duration. The music that best fits such capabilities consists of short tunes with simple words that have a meaning for the child—melodies in a small tonal range which he can easily sing. He loves to jump and run and execute little dances. The dances taught him should be brief and consist of a few figures and simple movements. His rhythmic reactions to sound being rather pronounced, at a very early age he enjoys beating a rhythm orchestra instrument.

The child's method of learning is by imitation. In this lies the opportunity for developing in him at the outset a preference for aesthetic patterns and artistic conduct. Responsibility for directing his modes of expression rests on the music leader, whose task it is to develop into music his faculty for making noise, his patternless jumping into graceful dancing, his individualistic self-assertion into group action. The child's predilection for imitation leads him also to dramatic action. Again, in the impersonation of familiar people and animals, lies the opportunity for directing his urge for activity into occupations with an educational value. It is in the dramatized kindergarten story and song that his personality can come to full expression. The music director should not overlook in all this the fact that the child's method of learning by imitation is merely his natural, unconscious eagerness to acquire technique and skill, and that as early as possible he should be encouraged to add to his singing, playing, and dancing his own ideas, words, tunes, steps, and actions. It is in the very early challenge of the child's original and independent thinking, in his experiment-

ing with problems of reality, and in his creative self-assertion that he may be given the chance needed to develop naturally into a fearless and purposeful adult.

The program for smaller children should comprise group singing, group dancing, rhythm orchestra work, and dramatization of stories and songs with the use of imitated and original material. The three vehicles for the young child's musical development are the music made by people about him, the phonograph, and the radio. Of these, the living musicians, especially his teachers, are the most important. Their manner of singing, playing, dancing, and even listening will set the example that he will follow. For this reason it is important that the music leader be able to sing with a soft, pleasant voice or to play artistically an instrument such as the piano or violin. His offerings can be supplemented by phonograph music of a type suitable for small children and also by the radio in its special children's programs.

The younger the child the shorter is his span of concentrated attention. Listening periods for children should be planned according to their natural inclinations and powers of absorption, the shorter and more frequent being better than few and prolonged periods. Listening without interruption for two or three minutes may be too long for some and not enough for others. The length of one small ditty of a few measures, perhaps just three or four lines of one stanza, will be sufficient.

In order to promote balanced growth the music director should so plan his program for this early period that physical, emotional, and intellectual abilities are utilized. This is seldom done in outside musical education, but is of great importance for the social education of inmate children.

The Pre-Puberty Levels

During the grammar school and junior high school periods the mental development of children becomes more pronounced. Their interests and methods of acquiring knowledge take new forms. Although throughout childhood physical activity remains for most a preferred occupation, the intrapsychic life also develops and emotions deepen, becoming less dependent upon sensory experience and reflecting more of the growing number of ideas. The

child shows an interest in acquiring knowledge and skills. Musically, this may lead to more intellectual and prolonged listening, to desire to sing songs containing moods and ideas of the world in which he lives, and to the practice of instruments that make music by means of the fingers—not merely by percussion.

This is the time when a clever leader can make a more intellectual practice of music, dance, and drama a preferred leisure-time activity for children. It is often erroneously held that they dislike to practice instruments and to study theoretical problems. What they rebel against is mechanical, manual study and tedious exercises that exhaust their patience and exasperate their curious and active minds. Purely mechanical practice is a bad and ineffective way to master musical problems and technical difficulties. It disregards the dynamic influence of intellectual grasp and emotional satisfaction, two elements essential to good music-making.

In the grammar school period children, if interested, can make a good beginning with serious practice of the piano, violin, clarinet, or any other instrument. Methods have been developed that make possible instrumental group teaching, even of piano-playing. There are always children who do not care to study the more formal instruments but who like to experiment with harmonicas, occarinas, jew's-harps, and the like. Of these the harmonica should always be selected for teaching, as it offers good opportunities for group work.

Since the child in these years takes a natural interest in play and problems that challenge his intellect, the director may present tasks in note-reading and in instrumental practice. If he knows how to appeal to the child's imagination and perseverance in working for a coveted goal, he will meet with enthusiastic co-operation. He can thus contribute a great deal to making serious music practice a preferred recreation of those who are naturally attracted to music.

The child of grammar school age, with his increasing physio-psychological integration, acquires a rapidly growing number of associations which his creative imagination molds into new forms. The communication of his fantasies should be encouraged rather than blocked, because in them he discloses the trend of his wish-

life. In the formation of particular associations his emotions seek to reach expression and fulfilment in consciousness. There is a stage in his mental development when to satisfy his wish-life the child rejects reality and substitutes fancy for objective truth. He needs a haunted forest for his heroic adventures, but he has at his disposal only a few holes and shacks on a vacant lot. To reach his end quickly and perfectly he transforms by imagination those shacks into the wildwoods. So far so good, as long as it is play, and if when through with his performance he drops his make-believe and accepts the shacks as shacks again.

In this natural process there is a fact to which the director should be ever alert. The child came to reject the reality of the shacks on the spur of the moment because, under stress of an impulse, he wanted to satisfy his wish. In such instances fantasy is an expression of emotional pressure, and will occur as soon as the individual is in need of emotional relief. Consequently the child is likely to resort to a rejection of reality at any time that his desires are strong and he does not see a way of satisfying them through reality. The educational responsibility that grows out of this fact is that he shall not be forced to an undue formation of fantasy through avoidable repression. Second, he must learn very early to use his imagination in an emotionally satisfying way, not by rejecting reality but by working with and obtaining from it the values that he needs for the satisfaction of his wish.

It is for these two educational objectives—expression and the use of reality values for the satisfaction of emotional trends—that the practice of music should be used with such children. Much of the confusion and maladjustment of later life can be avoided if the child in these years is not brought into situations that force him to dream himself apart from his world in order to escape continuous disillusionment and depression. His environment should be made so encouraging that he will be stimulated to use his creative facilities for projecting his fantasies freely into concrete forms of expression that he is learning to master. Musical activities can be used most directly for this purpose.

Musical activities that further the use of creative imagination for the solution of problems of reality include: the recording in writing of self-invented tunes and songs; the mastering of simple

forms of composition; the construction of simple instruments; the composition of little plays and dances; and the rehearsing and playing of these creations with other children.[1]

Early in life children should be habituated to the intellectual direction of their creative thoughts and actions, an evident need when the educational problems of adolescence are considered. If the child has already acquired a sound technique and a habit of organizing his thoughts and actions for the orderly attainment of an emotional goal, he will not be so hopelessly blocked in working out some of the conflicts bound to develop during his adolescence. Musical and dramatic activities during the grammar school period increase his creative capacity and help to ease emotional tension. Through the folksongs and dances of his own and other lands, and through dramatization of the characters and events he reads and hears about, he makes human life the focus of his attention, reflection, and expression.

Institutions are in a position to build up leisure-time activities for their children. At least a part of these should be in the hands of the music director, so that he may always be familiar with the recreational trends. He should be ready to assist house officers with suggestions and material fitted for various age and interest levels. In planning music programs for assemblies, commencements, and sacred and civic ceremonies he can do much to make them interesting to all the children. By having the smaller ones contribute, he fosters in them also the spirit of goodwill and confidence toward older persons. Such results, however, will be lost if the length of the program or the difficulties of performance overtax their strength.

Children between the ages of six and ten can learn to sing folk and simple art songs with soft, pure, and clear voices; to do note-reading and sight-singing; to play and conduct rhythm orchestra music; to begin practicing piano and small-sized instruments in band and orchestra; and to develop through directed listening or courses in appreciation an intellectual insight into, and an enjoyment of, music. The group study of music appreciation work

[1] See Chapter XIII, Intellectual and Creative Occupation with Music, especially from p. 244, on The Making of Instruments.

See also, Rugg, Harold, and Shumaker, Ann, The Child Centered School: An Appraisal of the New Education. World Book Company, Yonkers, New York, 1928.

should by no means be omitted on the supposition that the children are too young. Since materials and methods can be easily adapted to their age, this argument is not valid. During these years when their minds are awakening to self-consciousness, it is of great importance to build objective associations to teach them to find therein standards for the evaluation and control of their emotional responses. If the music program for these age levels contains both creative activities and objective study and appreciation, two seemingly divergent needs are met: self-assertion and ego-expression on the one hand, objectivation and social integration on the other. Whenever there is an opportunity the older children should attend musical parties or concerts in the community. Everyone who has been a participant in such an undertaking knows that group visits to community affairs are glorious experiences for children. They revel in them for weeks before and after, and concert and program are topics for endless discussion.

Some institutions provide their wards with a full public school education, including music work. This may be a period of not more than from twenty to thirty minutes weekly, or at best such a period daily. The children fill after-school hours, holidays, and vacations with many interests and play objectives. Musical activities can be assigned outside of school hours without drugging the child with an overdose.

The Periods of Puberty and Adolescence

In his relation to boys and girls who are going through the puberty and adolescence periods, the director must take into account several psychological factors. For many these are times full of physical and mental turmoil which cause them much suffering. Study of their needs and sympathetic guidance will relieve situations that might result in friction. Sports and active games will ease for many the physical tensions, and emotional urges can in most instances find satisfaction in the arts, especially in music.

A director who realizes that for adolescents music work must be therapeutic as well as educational will be equal to the necessary changes in method. The musical and dramatic material that he selects for these boys and girls and the procedure in classes and at rehearsals must provide before all else for the release of the physio-

psychological energies that are undirected and without conscious goal.

The music program must be particularly rich and varied. In the physical activity of singing, instrumental playing, dancing, and dramatic impersonation the young person can give vent, with great intensity within the limits of aesthetic and social proportion, to his feelings and desire for self-assertion and social recognition. For adolescent boys there is playing in band or orchestra. For girls, while band and orchestra may also be significant, there are more particularly the vocal chorus and the dance. As boys often dislike dancing during these years, dramatics, marching, and drills with rhythmic music take its place.

In orphanages with mixed populations, boys and girls may well join in these latter activities. The music director can thereby develop naturalness and grace of social intercourse during an awkward age. He can provide interesting and satisfying situations where young people enjoy one another's company and give expression in refined forms to their personalities. In order to meet not only their psychological needs but also the social discipline of the institution, he must strictly adhere to one rule. Never should he dismiss his singers, players, dancers, or audience immediately after a climax of physical activity and emotional excitement. He must build his program so that it calms down from high-pitched physio-psychological action to relaxation and quiet. If he follows this procedure he may, in the first part of it, give ample opportunity for physical exercise and for emotional expression.

The director will find also a smaller number of adolescent boys and girls who are deeply interested in music but do not care for any kind of performing. They are more intellectually inclined and find great satisfaction in listening and in noting down their responses to music. Some like to write about their subjective associations, others about the music itself. In order to objectivate and widen their interest, studies in music appreciation, history, theory, harmony, and other subjects should be undertaken. These serve a twofold purpose: they prevent an introvert occupation with music and uphold the director's leadership, which is desirable for the youth's emotional integration.

The adolescent should be responsible as far as possible for choos-

ing his own musical and dramatic program and conducting the activities. His creative energy and social tendencies can be given expression and developed by his learning how to organize groups, how to act as officer or member of them. A limited self-government in these leisure-time undertakings enables him to use initiative and to apply leadership. The experience will help him in his subsequent life to organize such activities and to become a factor in community music organizations.

NORMAL ADULTS

Two types of institutions, poorhouses and homes for the aged, contain persons who need neither special education nor treatment. Inmates are therefore designated as normal adults, and the music programs provided should resemble those in outside communities. Most of these programs should be of a recreational nature, but if the leader takes into account the psychological needs of these people and the possible influence of his work it will be so much the more effective. Persons more or less "worn out," whether temporarily or permanently, are best served by the kinds of relaxation and stimulation used for children.

Many adults—and not the poor and the aged only—expect from music only a pleasant sensory, or physio-motor, or emotional experience. Listening, somewhat superficial singing, playing easy tunes and selections, are legitimately indulged in for the momentary relief they afford from thinking and from concentration on worries. For affording mental and physical recreation on these levels, community-song gatherings, social dances, and parties with musical contributions are best suited. Participation should be free to all, but the leader of these activities should plan some occasions for which the inmates must themselves prepare. This will enhance the value of their offerings and provide a goal for them to strive toward—something which many miss in their institutional life. In the selections, preferences of inmates should be followed as closely as possible and the introduction of new material must not be attempted at too brisk a pace, for this would lead quickly to exhaustion.

In institutions for men, tap dancing and stunts and hobbies should be encouraged by the music leader. To awaken old inter-

ests or to kindle new ones, inmates may be encouraged again to take up a former music practice or to begin some appreciation study.

Older people are often keenly interested in discussion classes that bring out reasons for preferences, or historical facts about familiar music and personal reminiscences associated with it. Many of them present problems for an institution because of a motor urge to busy themselves. If they are at all musically inclined and there is a good piano-player in the institution, the organizing of a rhythm orchestra is to be highly recommended. It will be a source of great joy, will improve the general spirit, and may occupy actively or passively the whole population. There is one pitfall to avoid: rhythm orchestra work should not be introduced as a toy orchestra because the inmates will resent anything that relatives, visitors, or even the house staff may consider childish. With careful introduction, even kindergarten music programs can be used with very old or senile women, affording them much satisfaction. In all institutions for poor and aged people the music leader should allow physio-motor responses in members of an audience, such as nodding, clapping the hands, humming, and stamping.

CHAPTER VI

INSTITUTIONS FOR THE PHYSICALLY INFIRM AND FOR THE MENTALLY DEFICIENT

THE PHYSICALLY INFIRM

THE crippled, the blind, the tuberculous, and patients in general hospitals and convalescent homes present special problems to the music leader because of their physical infirmities. Apart from their special needs he must always remember one thing, namely, not to drop the level of his musical work to a level below what the inmates are capable of reaching. He should always try to approach the normal. By observing individuals carefully and adjusting requirements to their handicaps, he may reach a high general standard of accomplishment.

The Crippled

Cripples, both children and adults, often undergo great discomfort and pain. They need endurance and patience, especially during periods of surgical or bed treatment. Music is therefore used to create happier and lighter moods. By careful selection of programs, whether given by performers or over the radio; by community-song meetings on the wards; and by intimate concerts and hours of music appreciation with selected patients, a director can do much good. This will be the more lasting if he takes an interest in his patients and thinks not merely along conventional lines when planning his programs.

A second set of duties revolves around the therapeutic use of music in corrective gymnastics. This lies mostly in the field of motor stimulation and exercise of muscles. Exhaustion, pain, impatience, and disappointment are frequently unavoidable accompaniments. Here, even with small means, as has been indicated, an observing leader can help greatly to soothe and to inspire by bringing variation and little surprises into the daily practice, by introducing aesthetic considerations, and by balancing rest and exercise carefully. As soon as possible the cripple should be taught

to produce music himself. Rhythm, instrumental, and vocal groups may be set up and combined so as to utilize the various stages of agility and skill.

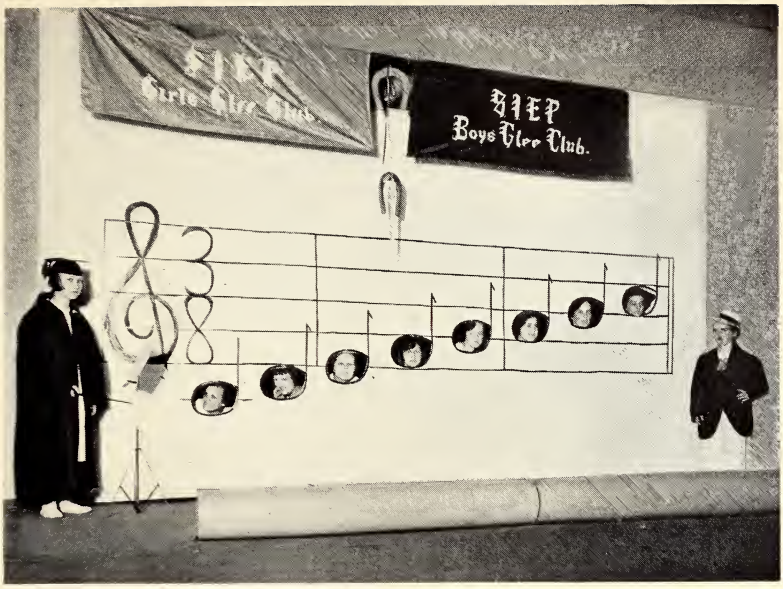
Apart from their deformity, cripples are often very healthy and feel the same incentives for physical exercise and living as do other people. Band practice, also chorus work and dancing, provide much-needed outlets and are extensively used. Traits often found in cripples are their feelings of inferiority and despondency. Wherever they see an opportunity to compensate for their defects they will attempt to do so. The music leader should provide for this need by giving them solo parts. He also, however, must keep them from becoming overbearing and help them to find their satisfaction within social limits.

Music-making can be used not only as motor practice with pleasant emotional components, but as a mental stimulus. During hours of individual instruction, in appreciation work with groups, and also when little plays and musical performances are planned, their creative imagination is released. At such times a skilful leader will be able to teach control of physical and emotional activity. This last stage of development constitutes an important goal in institutions for cripples because it deals not only with the physical problem, but with that of the personality and provides a sense of security and happiness.

A full music program comprises vocal, instrumental, rhythmic, and dramatic work. To find the correct adaptation to the handicaps of patients the director must co-operate with the physician's plan of treatment. To carry out therapeutic measures he will sometimes need considerable inventiveness in the use of musical instruments. Special stands may have to be devised to relieve patients of the weight of an instrument; strings may have to be rearranged; and still other technical problems may challenge ingenuity. In introducing such devices the director must take care not to aggravate any feelings of inferiority.

The Blind

The blind have to depend to a much greater extent on sounds than do those who see on the sense of hearing. Not being diverted by visual impressions, sounds attract their attention sooner and



Courtesy of Dr. Walter R. Krauss, Superintendent

DRAMATIZING INSTRUCTION IN NOTE-READING

Pennhurst State School for the Mentally Deficient, Pennsylvania, 1928

Courtesy of Miss Frances E. Shirley, Superintendent

THE RHYTHM BAND STRIKES UP

Industrial Home for Crippled Children, Pittsburgh, Pennsylvania, 1934

become their principal source of contact, orientation, and information of the unseen world. In compensation for their defect, their sensitiveness and auditory keenness are much greater than are those of the seeing person, sounds other than music often exerting a nervous strain that is not involved in their listening to it. The listening to music therefore serves as a pleasant sensory stimulus and as an auditory experience affording relaxation. Furthermore, the making of music offers blind people a means of expression that is in a way independent of their handicap. They thus derive from listening to music an intense sensorial joy and great emotional satisfaction from using it as a means of communication, of unburdening, and of self-assertion.

For the intellectual blind, especially, it is helpful to have their sensory and emotional experience developed to appreciation of the perceptual occupation with this art. It widens their field of knowledge and the quantity and quality of their aesthetic ideation. The blind child and the newly blinded person should be assisted in these directions as early as possible and as far as their intelligence permits. This requires work in ear-training, Braille reading of compositions, theory, harmony, music appreciation, history of music, and attendance at lectures and concerts.

To this intellectual occupation with music should be added musical criticism and composition. The richness of the blind person's intrapsychic musical life depends to a great extent upon the number and type of associations that will be connected for him with given sound experiences. Literary, historical, and ethnographical associations attached to musical ideas and experiences for this reason are for the blind even more valuable than for the seeing. The above points, which have not always been given due attention, should be emphasized by the music director. They may rescue these people from superficiality and keep them in contact with the cultural values of life.

As a means of physio-motor stimulation music offers to the blind even fascinating physical action of a kind that ignores their inability to move about freely when away from home. Such activity in places with which they are familiar may include, besides singing and the playing of instruments, dancing and dramatic action. In the more progressive homes and schools for the blind these activi-

ties have been given a definite place in educational and recreational plans. In working with dancing and dramatic groups the music leader must see to it that physical tensions are released and clumsiness and poor co-ordination lessened, and the acting, dancing, singing, and instrumental playing must provide the participant with an individual emotional and artistic goal. To direct development of the personality of the blind one must have a continuous rapport with their emotional trends and exercise care that they find their satisfactions as much as possible in contacts with their immediate environment.

As soon as a normal avenue of sensory experience, self-expression, and relation with the outside world is cut off, the person may turn to introvert ego-satisfactions. This situation obtains with the deaf and the crippled as well as with the blind; in fact, it pertains to anyone who is suddenly or permanently bereft of a means of physical and mental gratification. It is for this reason that active participation in musical and dramatic activities should provide satisfactions on an aesthetic and social plane. A constant emotional contact with reality is needed to regulate the mental tendencies of dreaming, moodiness, and pessimism, and also the artificial elation and optimism that characterize some of the blind. The task of the music leader is to act as a pilot of emotional tendencies. In his selection of materials and in his manner of directing in classes, rehearsals, and performances, he must ever be aware of the exceptional sensitiveness and the limited but extremely acute means of orientation of his students.

In institutions for the aged blind, a great number of whom have enjoyed sight in their youth, music can enliven their often dreary existence. Not all the blind, of course, are interested in music; for a great number, however, especially for the more active women patients, listening to other people's music-making in familiar forms brings a great deal of happiness. Community or chorus singing gives encouraging results with older people. Their power of retention is striking; even when all the songs are taught by rote, it is possible to build up a song repertoire that extends over years of practice. A community music meeting is a social event to which they look forward and that causes some of the ailing or weak to forget for awhile their troubles, get themselves in hand, and par-

ticipate eagerly in the proceedings. Such activities have a generally stimulative influence on a community of old and handicapped people. In such gatherings there is also opportunity for music appreciation work. For the aged blind the same rule applies as for the younger, namely, that the more associations established by them around a musical theme the more they enjoy hearing it. Besides chapel singing, aged blind inmates enjoy singing popular songs and choruses of a more classical nature. Many, also, who do not actually sing, love to hum in their own way along with the singers.

In many institutions for the blind, music is a vocation for which gifted patients are trained. Such students add greatly to the responsibilities of the director from both the technical and the social points of view. In addition to avocational music, a regular training course must be established for them, with individual instruction, group work, and classes in music history and musical culture. The teacher must be conscientious about grading them, and early in their training they should be accustomed to perform, under conditions resembling what they will face later. Very early, too, the teacher must ascertain what chances for making a livelihood in the community his graduates will have. The outlook for the whole profession has changed for the worse through what seems now to be a permanent condition. Such a sociological situation affects handicapped members of a profession or trade first and foremost. Hence a music teacher of the blind must be particularly careful about his students' vocational ambitions. What the actual requirements are for this vocation and under what conditions an inmate will be accepted for training should be thoroughly understood and defined by institutional authorities.

Many blind musicians are trained as piano-tuners. This practice should not be discouraged, but here again the music director has the social duty of making inmate as well as management acquainted with actual conditions in the community. As a limited but constructive activity it will be possible in many institutions to establish instrument-building classes. All rhythm orchestra and many simple string and wind instruments can be thus produced, both for use in the institution itself and possibly for a local market in toy instruments.

THE PHYSICALLY ILL AND CONVALESCENT

The main purpose of affording patients in rest homes and hospitals association with music is to divert their attention from depressing moods and thoughts and to relax and stimulate their minds in a moderate way. Especially for those whose illnesses require long periods of rest and inactivity, like tuberculosis, there is need for continuous occupation with thoughts that will prevent them from brooding. However, only patients whose physical and mental condition the physician decides will be benefited should be subjected to the strain of stimulation through music.

The recreational purposes that music serves in these institutions will include creating moods and building up emotional associations. The music leader should ascertain patients' preferences before he presents his programs. Generally they will seek an accentuation in its most pleasant form of their predominant feeling-tone. The majority of those in wards for acute illnesses desire music that by its associations and tempi will soothe and reduce their feelings of discomfort. The same obtains with patients of neurological divisions. Not all in surgical wards are suffering, yet they are often laid up for long periods. In their thinking and feeling they may be as active as healthy persons, and they want lively music that gives them sensory stimulation. Surgeons have sometimes requested that music be made while patients were being put into casts, since this treatment often causes considerable pain and discomfort.

The means of bringing musical entertainment to hospital patients are four in number: phonograph, radio, sound film, and living performer. The first three can be conveyed to the patients by individual head-phones or by sound-conveying pillows such as are used in many hospitals, especially in private wards. This method is the least noisy and the most individual form of musical entertainment. It prevents the occurrence of disturbing sounds for those who do not want to hear any music. A disadvantage of the head-phone and sound-pillow is that programs cannot be controlled by the patient. Unless a definite system of station and program selection is followed and communicated in advance to the patients, there is nothing for them to do but to listen in from time

to time and ascertain if the music is to their liking. Radio service is frequently supplied, in public wards especially, by loud speakers built in the walls. Many patients will enjoy the programs thus offered; to others they may mean acute discomfort.

The most satisfaction is derived from ward concerts given by visiting performers. These certainly are more fit to draw patients out of introvert dreaming. Music is a communication of one living person to another. Even if it is "canned" one realizes that at the beginning a human being produced the sounds. The appearance of the living performer has the added appeal of the complete and actual original performance. Concerts by outside musicians have therefore a special psychological significance for many patients.

Several factors concur in the patients' evaluation of such a presentation. Besides hearing them they see them, performers who do not belong to the sickroom but to the outside healthy world, to which nearly everyone wants to return. Their appearance is a social event, anticipated with eagerness, in the life of bed patients. Many dress themselves up for the occasion, and after the concert is over, discuss it for days. If given in a hospital auditorium or on the lawn, it functions as a very powerful musical and social stimulus, causing the convalescent patients to make the most of themselves and to forget or overcome their weakness. For ward concerts small combinations of artists are the most effective: a singer, an instrumentalist with piano accompaniment, perhaps a trio. For auditorium entertainments, larger ensembles such as orchestras, glee clubs, vaudeville and dramatic performances, are preferable. Band concerts in summer are naturally the most appropriate for lawn concerts. In many modern hospitals recording systems have been built that broadcast the musical or dramatic performance from a recording room or the stage of the auditorium.

The healthful psychological influence of all these forms of musical entertainment can be enhanced if the visiting music leader or a musical person on the hospital staff speaks to patients about the offerings. Thoughts and feelings may thus be made conscious, brought to expression, or subtly influenced in desired directions. It is often important not to leave patients to pursue alone the associations that an entertainment has stimulated.

Occasionally patients are inclined to make music themselves and

to take part in the programs that are brought to the hospital by visiting musicians. The continuous and rapid turnover of patients in rest homes and hospitals practically precludes the building up of progressive programs, but singing around a piano can be encouraged as an informal pastime that gives cheer to the evening hours. If the habit is well established, in spite of the turnover of patients, a repertoire can be built and kept alive.

Even a bed patient, if his condition permits, will occasionally derive pleasure from singing the tunes offered by visiting musicians. For convalescents who are up and around, informal group participation in the music programs presented in the wards or auditoriums will allow them to join well persons in an inspiring activity. Individual contributions should as a rule be welcomed. There are frequently among patients performers of talent, and others not so entertaining from the professional but often highly interesting from the social point of view. After all, the purpose of hospital entertainments for and by patients is to create good cheer. Sometimes this is attained by highly artistic merit. When the performers have exerted themselves in behalf of the patients and the audience is satisfied, one aim of hospital music has been attained—the development of a cordial social atmosphere.

In children's hospitals or on children's wards where prolonged treatment is the rule, musical activities like rhythm orchestra work, group singing, and folk dancing are often part of a general system of education. The element of instruction need not reduce, but rather enhance the pleasure of the patients in music-making. The unexpected increases the children's curiosity and keeps the musical activities interesting and lively.

THE MENTALLY DEFICIENT[1]

Patients treated in schools for the mentally deficient are classified, housed, and educated according to chronological and psychological age levels, personality groupings, and conduct. Two main groups are considered; first, the custodial groups, made up of pa-

[1] For a more detailed presentation of this subject see: van de Wall, Willem, "A Music Program for the Institution for the Mentally Deficient." In Proceedings of the 1932 Annual Meeting of the American Association for the Study of the Feebleminded.

tients mentally so limited that they cannot benefit by extensive educational measures; second, the academic groups, consisting of patients who possess sufficient mental and personal ability to acquire knowledge in kindergarten and grammar school subjects and skill in manual occupations. Music can be useful in the treatment and education of both groups.

The Custodial Group

To the custodial group belong the idiots and the lower grades of imbeciles. Among these, individuals having intelligence quotients (I.Q's) from 3 to 20 and mental ages from three months to two years, respond overtly to pronounced rhythmical music by an involuntary motor reaction in the form of increased physical motion, grinning, hand-clapping, rocking, or jumping. Even in this group there are notable differences between the responses. Some idiots do not react at all, others react by the automatic conduct mentioned, while a few move in the direction of the place where the music is made and listen attentively. Although little or no educational value can be attached to music-making for these groups, there is some recreational value if a few of the particularly responsive patients are permitted to attend the musical activities of other groups.

Among patients of a somewhat higher mental age a beginning can be made with rhythmic group work of the simplest type. Patients with an I.Q. of 20 to 25 and a mental age of three years will not only indulge in imitative automatic hand-clapping to the sound of music, but some will synchronize their clapping with changing rhythmic patterns. A few attempt to sing, but a much greater number derive pleasure from hand-clapping and the beating of cymbals. It has been found that regularly repeated sessions of hand-clapping to piano music attain the significance of important social affairs for some patients, which they anticipate with eagerness. Certain idiots and imbeciles become sufficiently interested to assemble early at the door of their room to be first to receive a promised instrument from the teacher. An I.Q. of at least 20 and a mental age of four seems to be essential for the beginning of vocalization, and an I.Q. higher than 20 for the keeping of pitch and the completion of a simple rote song.

As a rule the lower grades of idiots and imbeciles are not able to participate in folk dances otherwise than through hand-clapping, humming, or singing. Some of the more advanced of this group learn to step and move in simple ring dances with a beginning of rhythmic steps. Some higher imbeciles and lower morons can acquire skill in rhythm orchestra and harmonica band playing. Their inclination and ability are not only conditioned by their mental age, but also by their chronological age, sex, and emotional trends. Chronologically older patients of the adolescent and physically mature groups frequently need emotional self-expression and activity that add zest to their musical attempts.

In institutions for the mentally deficient there are a great number of patients who have not sufficient intelligence or are too old to derive any benefit from academic work, but who have enough mentality to acquire some skill in chorus singing and band playing. Emotional interest in the musical performance acts as a stimulus and co-ordinator of their physical and mental energies.

Members of choruses and instrumental ensembles in institutions for the mentally deficient have a rather wide range of intelligence. Rhythm orchestra work appeals more to young children and older women; but harmonica band, military or concert band, orchestra, and chorus appeal to a wide age range and to both sexes. These ensembles may be organized from advanced patients of the custodial group and selected patients of the academic groups. Harmonica bands doing two- and three-part work may include individuals with an I.Q. distribution from 40 to 72, mental ages from seven to eleven, and chronological ages from twelve to thirty.

Among the custodial group are always a number of physical defectives who, notwithstanding handicaps, derive considerable satisfaction from participating in simple and crude types of musical rhythm. There are idiots and imbeciles of a more projective temperament who experience obviously some emotional satisfaction in community song meetings. They do more shouting than singing, but their repressions are relieved and whatever mind they possess is stimulated. They should not be barred from these gatherings. Special meetings also have proved of benefit to them, even in a disciplinary sense. Since the custodial groups are much larger in most institutions than the academic, musical activities

should not be limited, as is sometimes the custom, to the smaller academic groups. In view of the custodial patients' positive response to music their need for social physio-motor and emotional expression, and their lack of organized group occupations, participation should be extended to as large a number as can be reached.

Academic Groups

To the academic groups, as already noted, belong those who have sufficient mental ability to acquire the knowledge and skill that are taught in the primary grades and in manual-training schools. The aim of instruction is to develop the patient to the limit of his abilities, academic, industrial, recreational, and social. The object of musical activities is to foster in him habits of emotional control and socially constructive leisure occupation.

The education of the mentally deficient is throughout one of habit training. His motives of conduct lie principally in his instinctive, emotional, and physio-motor urges. These urges seek prompt satisfaction. He lives mostly in the present and has little inclination for original planning unless a strong instinctive need drives him. He is pleasure-bent on the sensory, physio-motor, and emotional levels; consequently he seeks and finds his musical satisfactions on those levels. No mentally deficient person can be artistic in the technical sense of the term, because he lacks the intellectual discrimination essential for aesthetic understanding and artistic action. Even the higher moron is in his musical expression an imitator rather than an originator. He can do some creative work, however, on child levels. He can be taught to use music to satisfy his continuous hunger for pleasurable and immediate sensory, physio-motor, emotional, and social experiences. He can sing and play with considerable emotional force, but in intent and form his attempts remain primitive, crude, and unfinished.

The various stages of mental deficiency and the increasing possibilities for growth on the higher levels determine the type of music program appropriate for each stage. It will usually follow closely the educational groupings. In progressive order these comprise: a sense-training group; a kindergarten group; a pre-primer class; a first-grade class; a second-grade class; a third-grade class, and

miscellaneous groups for patients doing partly fourth, fifth, and sixth-grade work.

Children of the sense and motor-training group, below four years mentally and ten years chronologically, are encouraged to identify among other sense impressions sounds such as those from bells, horns, and whistles. They love to respond to drums by bodily motion and can be taught to do simple rhythm work like beating with sticks and marching to musical strains. This means that they learn to associate and co-ordinate definite actions to definite sense impressions. Children from five to twelve years chronologically, and from four to five and one-half years mentally, are assigned to the kindergarten class. Many show keen interest in rhythm orchestra work. The flexibility of their rhythmic response increases with a higher intelligence. After a short period of trying out, a music instructor will soon divide the children of the kindergarten rhythm orchestra into two groups—those responding by automatic inflexible beating, and those who respond by flexible and synchronized rhythmic beating. Those in the first group treat their rhythm implements like toys, but those in the second will value and use them discriminatingly as musical instruments. The latter group can acquire skill in devising rhythmic figures and a diversified instrumentation.

The more advanced patients in this group are able to vocalize and memorize, and by learning little songs increase their vocabulary. Some of these children disclose ability in marching, running, and skipping to music. A few reach their upper limit of educability after a few progressive exercises. Others are able to proceed to more advanced levels. From the most primitive stage the children show individual differences in the extent and speed of their progress. Specialization is necessary for the happiness of all the children and the unhindered progress of the more advanced ones.

In the pre-primer class are children who are chronologically too old to be in kindergarten but not sufficiently advanced to do first-grade work. They are inclined to participate in dancing games and rhythm orchestra work. The girls usually have ability to sing, but some do not care to do so at all. In both the kindergarten and pre-primer music groups elementary training in social group behavior can be given. The natural leadership of certain children can be

utilized to conduct a rhythm orchestra and to direct dance groups. The extreme individualistic conduct of others can be moderated by the leveling influence of group work.

In the first grade are children from seven to fourteen years old, mental ages from five to nine, and I.Q's ranging from 45 to 70. In this group an intellectual interest in music becomes more apparent. A beginning of appreciation work can be made with those who love to listen to phonograph and radio and who are interested in simple information about that kind of music. Girls are likely to show more vocal ability and inclination to sing than boys. Boys often have a very limited vocal compass on individually differing pitches, hence group singing is much more satisfactory for girls than for boys.

There is remarkable correlation between the physical expression of emotionality and musical interests of both boys and girls. Rhythmic music stimulates physio-motor activity, accelerates muscular co-ordination, and increases eagerness to participate in marching, dancing, and rhythmic gymnasium work. Since many of the mentally deficient are sluggish, the physical educators of schools for these patients regard music as an essential factor in their instruction.

Children of the second grade with approximate chronological age levels of eight to fifteen years, mental age levels of six to ten years, and I.Q's not lower than 45, can be interested in the intellectual approach to music through elementary note-reading. The boys of this group are in many instances vocally handicapped by their change of voice. If they like to make music at all they will be inclined to play the harmonica and other wind instruments. If they develop skill in note-reading they become eligible for band work. Some have sufficient vocal endowment and love for singing to be active in choir and glee-club work.

The girls of this age and intelligence will show vocally a widening range of tones. The larger the range the more they will like to sing. If they sing in natural soft tones, they may be helped to acquire aesthetically pleasing voices and can be trained as chorus singers. Some of them love to be instructed in folk and tap dancing.

The third grade will contain somewhat older children, not below ten years chronologically, with a mental age from six on, and

an I.Q. not lower than 50. The boys of this and the higher grades vary so much in vocal endowment and interest that their academic school grouping does not represent a natural basis for their vocal organization. If they like to make music and have vocal or instrumental ability their place is in groups organized primarily for musical purposes—the chorus and the band. If they do not like to practice music, such study should not be forced upon them. When these activities have been enforced without discrimination, boredom and misbehavior have usually followed. Those who are inclined to music-making should certainly have the benefit of it. The children who through emotional instability, tenseness, and temperamental pressure are likely to become disciplinary problem cases will be among the first to be attracted to music-making. They find in it a constructive and socially acceptable use for their natural tendencies.

Girls in the third and higher grades, mostly of the moron type, show increasing capability for singing and dancing. They need direction; without it they would not progress beyond the yelling of popular songs and the ordinary styles of social jazz hopping. If they reveal sufficient intellectual grasp and technical aptitude for band work they should be given equal opportunity with boys.

Children of the educational groups receive instruction in manual arts and shop work. It is sometimes stated that mentally deficient children learn more quickly through manipulation than through any other method. Their desire to work with the hands, to use tools, to construct things in their own fashion, can be readily utilized for the making of primitive musical instruments like drums and other rhythm instruments.

In the music classes for higher academic groups and especially in the various ensembles, the director should work for certain standards. The first is beauty of tone, which can be achieved surprisingly well. A second goal, both musical and psychological, is co-ordination and conscious control of expression. It may take considerable time even with a group that has long been used to working together before this can be reached, but it is possible and extremely worthwhile. Third, in members of these ensembles there can be fostered much intelligent social adaptability and readiness to serve the community in which they live. The en-

sembles may be brought somewhat into a relationship of progression, but in addition, institutional festivities in which all may offer a contribution should be planned.

Harmonica Bands and Drum and Bugle Corps. Since rhythm orchestra work in these institutions is one of the chief musical occupations of the lower-type custodial and the young children's groups, it has for the academic classes the aspect of an elementary endeavor. Therefore the first stage of musical recognition, in the eyes of inmates, will be in the harmonica band. Preferably there should be two harmonica ensembles—one for beginners and one for more advanced players. Members of the second might wear a special badge, color, or uniform. Such bands provide musical occupation also for higher grade imbeciles, morons, and borderline cases above school age. Membership in an ensemble has for them great social significance.

Players for the drum and bugle corps can be recruited from the younger children who show special musical efficiency in rhythm orchestras. In this ensemble they learn to blow open tones on brass instruments, and how to apply this skill and their drumming for marching and social events.

Band. Members of the band will be principally the younger higher-type patients who have the best chance of social rehabilitation. Use should be made of the fact that to be a member is a coveted honor. Participation by the band in festivities, ceremonies, and outings, the uniforms, and the glamor attached to membership, cause it to be a great attraction and an incentive for socialized behavior. As a preparatory class, the music departments of some schools have organized a junior or beginners' band.

In mental ages the eighth and ninth years especially seem to yield many band musicians. It is manifest that certain fundamental qualities for music-making are not the prerogatives of the higher grades only. The musical temperament is partly dependent on emotional and psychological dynamism and motor ability, and these may be distributed over a wide variety of intelligence levels.

The refined feeling, intellectual discrimination, and artistic initiative of the mature musician will not, as a rule, be found even

in the higher grades of mentally deficient instrumentalists. The music that they make has a mechanical, imitative quality and is of a superficial type. Its function in their lives is not that of a vocation but a socializing recreation; thus its final evaluation should answer this question: In how far have musical activities brought out the maximum of the patient's physical, mental, and social assets, and to what extent have they, in doing so, contributed to his happiness?

The playing of string instruments like the violin and the 'cello requires a higher grade of musical endowment than most mental deficients possess. String instrument players being relatively infrequent, the so-called orchestras in these institutions are really small bands with the addition of a piano, a few violins, sometimes a 'cello, and on rare occasions a contra-bass.

Choir and Chorus. Members of the choir or chorus come usually from groups with the highest degree of intelligence. Chorus singing requires tone and pitch discrimination, ability to read and sing from notes, to memorize and to keep one's part against others. It demands also a voice with relatively large range and pleasing tone, a mentality able to study four-part choruses, vocalization, breath-control, and the attainment of simple artistic effects such as crescendo and ritardando. It has proved possible to develop in these schools a kind of artistic consciousness and thereby to reach with these groups a level that not every individual could attain alone.

Community Music. In schools for the mentally deficient there are many opportunities for community music. Such are school assemblies, religious services, patriotic occasions, theatrical performances, and open-air festivals in which patients from every division may take part. Here the special music groups can render service to the whole population, each giving a good account of itself in its own best fashion. In addition, simple songs that are known and loved by everyone, since they develop a feeling of unity and comfort, should be sung by the whole population.

The Music Program as a Whole

Two separate tasks are required of a music director of which he must take cognizance when developing his program: first, the

desire of every administrator to provide a pleasant social pastime for large groups of patients who can thereby be kept happily and contentedly occupied; second, the more limited purpose of habit-forming and the education of various groups. To carry out the first task a large and interesting repertoire must be developed. It should comprise pieces for ensembles as well as songs, rhythmic motions, and marches suitable for the entire population. These last give the audience occasional motor outlets during big institutional gatherings. Lack of such outlets may lead to disciplinary problems either during the festivity or soon afterward. The music director must exercise simultaneously the functions of a friendly conductor of his ensembles, a community song leader, and a master of ceremonies who holds all the strings in his hands and thereby insures general attention, interest, and goodwill.

To accomplish the second task, the educational work, methods must be devised to encourage effort and to develop habits of self-control and group adjustment. Great care must be taken, even in the higher ensemble classes, that the activity remains pleasing to the patient. If that is not so his co-operation will cease and, though he may continue the work at hand, his mind will be somewhere else, his emotions and motor tendencies will no longer be controlled, and he will revert to habits of a lower level.

For the patients who come under consideration for parole, still other methods must be used. With these the music director will try to establish personal relationships through which he can develop social attitudes and behavior patterns and help them master their emotional and motor urges, as these may cause future maladjustments. Only to a limited extent can this mastery consist in intellectual control. Therefore the music director from the beginning will give to these urges recreational outlets that are permanently satisfactory to the inmate and acceptable to the community in which he is going to live.

CHAPTER VII

HOSPITALS FOR THE MENTALLY ILL

PSYCHIATRISTS endeavor to include in the institutional treatment of mental patients many measures that in normal life favor individual and social integration. The efforts of every division of the hospital for the mentally ill are medically incorporated into the plan of treatment, so as to activate in the patient's personality and his environment as many factors as possible that may further his improvement.

Patients have contacts with reality through occupational therapy and physical exercise. In addition, great importance is attached to developing and re-educating their cultural[1] and social interests. The entire organization of a hospital's community life must thus be based upon the maintenance of a stimulating environment. Each staff member tries to keep patients on their highest social levels. A planned and controlled environment supplies, in carefully worked out proportions, useful occupations, intellectual, social, and spiritual interests, recreation, and healthful relationships.

The aim of such treatment is the restoration of the patient to a normal life, which includes adjustment to his family and to his social and business affiliations. It therefore deals with him in his entirety instead of making a one-sided approach to an isolated mental and physical problem. To give a patient practice in meeting future demands, his life in the hospital is embedded in regularity, discipline, and order, the great variety of treatment measures and activities being organized and adapted to his changing capacity for control.

Beauty and grace are utilized as an approach to the emotional

[1] The term "cultural" is used here in the sense of the training of the mental or moral powers and the result of such training as shown in intellectual, aesthetic, and spiritual development. Even with rather primitive and uneducated individuals, such as are frequently met in welfare institutions, a development of their innate ability for mental growth and co-ordination and a relative refinement of their social behavior must be considered cultural improvement.

needs and a nourishment of the patient's faculties. They supplement the challenge to his intellect and reasoning powers. The musical and dramatic arts belong among the resources that are applied as elements of his education, and for many these arts have not only a cultural but also an important social significance.

The distinct contribution of music to mental treatment lies in its approach to the affective life; it prepares one in attitude and disposition for a desirable social adjustment. This is accomplished by making a progressive educational use of the mental results obtained through participation in musical activities.

MUSIC IN MENTAL TREATMENT

There are special reasons why the musical and dramatic arts are so much favored by certain mental patients, and also why they have a most definite value in psychiatric treatment. Basic to both pathological and artistic acts are emotional pressure, fantastic thinking, and conduct controlled by emotions. Patient as well as artist feels impelled to communicate something of an intense emotional nature. Both seek such expression through highly personal, unconventional, creative thinking and acting.

The patient, when indulging in psychotic fantasies, tries to solve his problems through irrational thinking and acting which ignore reality and often impair his own well-being and that of others. The true artist, on the contrary, tries to solve in artistic creation his emotional problems, not by irrational thoughts and actions nor by a confusion of fantasm with reality, but by complementing reality with forms of beauty that can be appreciated by others. The psychiatric significance of musical interests and skills lies in the fact that in mental treatment a means of expression preferred by many patients can be used to lead them back to the acceptance of reality.

Pathological mental processes sometimes lead to suspicions and delusional thoughts aimed at justifying the suspicion. Persons suffering from such mental disorders may explain casual occurrences in their environment as sinister conspiracies of their enemies against their safety and life. Even though musically educated they may not exclude music from the array of powers working against them. This is not unnatural, because delusions are

based upon emotional tendencies. A patient may one day enjoy a selection thoroughly, and the next abuse it as an attempt to make his life unbearable. The purpose of exposing such patients to music is naturally not to evoke dormant delusions, but to have them enter moods that do not produce pathological and inadequate thoughts. In making music for or with delusional patients, one should review thoroughly their mental condition and possible reaction to what is to be performed.

Once a patient responds in a desirable way to musical stimuli, one can begin simple forms of education by encouraging him to occupy himself with this pleasurable activity. Thus he can be led to overcome difficulties, to endure minor disappointments, to exert himself—all very commendable from a psychiatric re-educational point of view. The musical arts are valuable for mental treatment because they may be enlisted for the redirection of tendencies and thinking that have been seeking emotional satisfactions on pathological and asocial levels. Music provides new incentives and goals in socialized, artistic, and useful forms. In some instances participation of an inmate in music serves the purpose of revealing his mental condition; in others it is an instrument for his social education. Finally, in certain instances, it is applicable as an analytical stimulus.

Musical activities should be organized so as to reach a wide variety of patients on their various levels of development, especially those belonging to the following classifications: psychoneuroses, manic-depressive psychoses, and schizophrenia. In many instances they are a means of stimulating bodily action. They act also as bridges of approach to types of patients with whom it is difficult to establish contact. During and after occupation with music, patients of introvert inclination seem to develop initiative to overcome inhibitions, to turn their focus of attention from introspective subjects to environmental situations, and to participate in group life.

Musical activities also create a socially attractive atmosphere for the patients' relatives and friends who, during their visits and at official occasions, at concerts, theatrical performances, and parties, find their old notions about the melancholy of mental hospitals dispelled. They prevent a momentary depression on the

Courtesy of Dr. George T. Baskett, Superintendent

SINGING BY LONG-RESIDENT MENTAL PATIENTS

Retreat Mental Hospital, Retreat, Pennsylvania, 1930

Courtesy of Dr. Walter R. Krauss, Superintendent

BOYS' BAND—MIXED SCHOOL AND CUSTODIAL CASES

Pennhurst State School for the Mentally Deficient, Pennsylvania, 1930

part of these visitors and ease the tension of meetings often trying for all concerned. Relatives frequently consider it a good sign to find their patient engaged in musical and dramatic activities. Through participation in them both patients and personnel, the sick and the healthy, can mix in cultural pursuits on a basis of recreational equality. This form of culturally regulated contact leads to a keener recognition of personalities and furthers helpful psychological attitudes and social conditions throughout the hospital.

FUNCTION OF A MUSIC DEPARTMENT

Musical activities, whether or not organized into a department, should entail two kinds of approach to the patient—a formal and an informal one. The director acts in the double capacity of a social and a music leader. As the first, he meets the patient in the latter's own field of interest, and by inspiring confidence may awaken in those who originally did not care much for music an interest in this art. As music leader, his business is to stimulate aesthetic thought and artistic action and to develop normal cultural and social interests.

The function of a music department in a mental hospital is psychological and educative. Applied psychology being a common meeting ground for psychiatry and education, the director will use this approach to develop, with the assistance and guidance of the medical department, the special technique necessary for the work with patients. All the work of the music department—programs, courses, and concerts—has in the last analysis but one purpose and aim: to assist men and women to make certain definite psychological gains. These comprise an insight into their strength and possibilities, and a feeling of security not only in the narrower social environment of the hospital, but in the larger setting of life.

With this goal in mind the director will conform his technical contribution to the hospital's medical plan for the patient's inner and environmental adjustment. Music work with mental patients requires the continuous bringing out and evaluating of their aesthetic inclinations and knowledge, and the knitting of these trends with their other capabilities into constructive relationship. He

must translate aesthetic and artistic into psychological values, and must utilize skills and interests as psycho-dynamic forces.

Certain physical, emotional, intellectual, and volitional changes are some of the chief results that may be expected from the patients' participation in musical activities. But which will be taken as the main objectives will depend upon the plans for individual treatment.

The physical results, it must be remembered, spring from sensory satisfactions. They may be enumerated as follows:

An increase or decrease of muscular tonicity and motor activity
Intensification and acceleration of muscular co-ordination
Breath control
Increase of physical endurance and perseverance in the practice of consciously controlled bodily movements

The emotional results depend to a greater extent probably than do physical upon the disposition and temporary mental state of patients. However, they will often be found to go hand in hand with physical results. They may be noted as:

Heightening or soothing of emotional states
Changes in emotional states
Suggestion and expression of moods of quiet, cheer, joy, and of the feeling-tones that are stimulated by the musical, poetic, and dramatic material presented[1]
Stimulation of intellectual control and direction by the contribution of emotional elements, necessary for a renewal of intellectual activity after it has been discontinued or minimized

Again there is frequently found a close relation between the physical results and the intellectual. The differentiation is adhered to, however, because emphasis is often placed on a specific goal. Among the intellectual are:

Bringing the expenditure of emotional energy from unconscious levels to those that are consciously and intellectually controlled

[1] It should be noted here that this is possible because music has come to acquire some of the attributes of a common language. Nevertheless, the moods and thoughts expressed in the art work are seldom "reproduced" in the strict sense of the term, because the listener, spectator, or participant is in his reactions conditioned by the processes and content of his psychic life.

Bringing associations into consciousness
Creation of new perceptions and the formulation of new conceptions
Stimulation of creative thinking in artistic directions
Acceptance of cultural and social outlets for emotional strivings
Expression of emotional and intellectual needs in a form socially acceptable

The volitional processes will be influenced when the emotionally satisfactory qualities of certain impulses are increased. There may thus develop:

Impetus to act on desire
Conscious control of impulses
Concentration on environmental stimuli, instead of on intrapsychic impulses
Perseverance in effort
Flexibility of activity
Socialization and aesthetic refinement of purpose
Participation in group activities as a voluntary contribution by the individual
Adjustment of individual conduct to group standards
Development of leadership

It may be helpful at this point to enumerate and to group under technical and artistic headings the knowledge and skills that patients may acquire through musical activities. They may be classified as musical practice, acting, dancing, social adjustment, and music appreciation.

Patients' achievements in music practice may include:

Skill in musical and dramatic expression
A reviving of old skills and a widening of interests
Group singing, vocalization, note- and sight-reading, part-singing
Instrumental practice, ensemble playing
Acquaintance with theory, composition, and history of musical arts

Acting and dancing may include part-reading, discussion, declamation, acting, staging of original and standard dramatic material. Dancing includes both solo and group forms. Skill in artistic ensemble work would indicate social adjustment as a group member or as leader.

The wide field of music appreciation, occupation with which

centers around intellectual activities, would produce the following gains:

Increase of knowledge of music
Individual effort to obtain more information
Development of discrimination and appreciation
Technique of aesthetic analysis and criticism

Thus the scope of a music department embraces the practice of all types and forms of music and music-making, beginning with production of the most primitive sounds and rhythms and ending with the representation of highly developed works of art.

Among the various groups of patients in a hospital for the mentally ill, none should be excluded from the musical activities. Even the depressed, disturbed, and deteriorated should be included. There will be found, however, some individuals who should be temporarily or permanently barred.

SELECTION OF PARTICIPANTS

Whether a patient shall participate in a musical activity does not depend upon his belonging to one or another diagnostic group, rather upon the prescription of the physician who, on the basis of his knowledge, seeks for a patient a definite effect from such participation. Patients of various diagnostic classifications but with related treatment needs, will be assigned to the same activity. One reason for a patient's participation is his active or dormant liking for it. Playing and singing in ensembles of artistically advanced types require technical qualifications.

To what extent patients of different hospital divisions will be encouraged to participate in activities that require group organization depends upon local regulations and on forms of housing and treatment. The following classifications may influence grouping and assignments:

According to sex: male and female
According to mental condition, institutional status or conduct level:
- newly admitted
- acute and prolonged (chronic)
- quiet, disturbed
- suicidal, homicidal
- senile
- convalescent

These groupings are based upon the needs of treatment and social living and upon the precautions necessary for the welfare and safety of patients.

Musical activities can be organized in a special division of the hospital, and groups assigned from the various divisions can be gathered into one part of it. They can be planned for both the men's and women's divisions and within these, for the newly admitted, the acute or disturbed, the quiet prolonged cases, the deteriorated, the senile, and the convalescent patients. Such an arrangement serves those not in a condition to leave their wards.

Need for social adjustment is shown vividly by some patients whose whole world and interest is in just one person—himself. In their various degrees of behavior, from extreme motor activity to lethargic immobility, from aggressiveness to overwhelming friendliness, from aimless overactivity to idle dreaming, from moodiness to elation, these charges demonstrate a need for normalization in thought, feeling, and action. This requires remote and immediate goals of treatment to divert their interest from the ego to the social environment. The purpose of carrying on musical activities in various wards is to further the process of normalization by bringing within the sensory field of the patient stimuli of a pleasant nature, and by creating an atmosphere that is not beset with associations of inferiority and fear. These stimuli invite synchronized motor activity and passive or active attention to something agreeable that is occurring in the environment.

Hence the first steps of social progress are made when, within the limited surroundings of the ward, the patient becomes interested in music. He gradually abandons abnormal thinking and conduct while participating with increasing efficiency in the program, either as listener or performer. In some, participation must be stimulated, in others, controlled by the leader. Adjustment may be slow and variable, or there may be a sudden change and no further progress.

Music has proved to be of special value in the admission wards. Patients have often declared that they received a great deal of comfort from it during the first days of hospitalization. Some are in bed and others, although bodily active, must be restricted in their movements. They are not allowed to handle materials or

do any work. Music can be safely brought to these patients—it gives them occasion to think of something pleasurable for awhile. At the end of a session the mood of a whole group may have changed for the better, and others who did not join but heard the music from their rooms or beds may feel less blue and comfortless.

In the process of treatment, patients who have progressed in their conduct are permitted freedom of the grounds and to visit other parts of the institution, such as dining-halls, the lawns, chapel, and auditorium. Some have to be encouraged to extend their social contacts beyond the ward. They need extra incentives to begin to move about more freely. Carrying on musical activities outside the wards provides such incentives and gives to another type the opportunity so eagerly sought to enjoy a change and to meet other people.

A third type of patient also requires special activities and broader social contacts than are available on the wards. He is the one who cannot yet be expected to carry the responsibility of attending activities outside his ward and behave entirely as desired, or return promptly on his own initiative. Such patients need escort by nurses. Experiments are necessary for both patient and administration. It has been generally proved that the joy of attending extra-ward activities becomes such an incentive for normal conduct and good behavior that patients control themselves unexpectedly well. Others, naturally, fail, and some who do well once fail at another time. That is to be expected during variable progress.

Attendance at musical activities carried on for the whole population rather than for a small group in one corner of the hospital serves as a desirable social goal. One criterion whether a patient shall participate in a given activity will be his natural inclination to do so. His artistic interest must be measured by its relative significance among all his other interests and by the influence it has on the normalization of his conduct. He may profess an intense desire to listen to radio concerts or phonograph performances, which is not always to be taken at face value. One must establish what thought-processes are invoked by the musical stimuli; whether, for instance, he uses music for an escape in pathological

dreams or actually thinks more clearly about it or some other subject. This can be ascertained by drawing the patient into discussion about his appreciation of the music, by giving him definite tasks requiring attention and intellectual consideration of it. So long as intellectual activity is induced, its elementary level does not matter.

The selection of a patient to take part in music work requires the careful co-operation of physician and music director. This will make possible the continuous interpretation of psychiatric data and needs in musical terms, and musical data and needs in terms of treatment. Thus it may be found that a patient interested in music is not in condition to participate in a much-desired activity, and that another patient, seemingly not so interested, should be exposed to musical stimuli for the sake of a psychological reaction. As illustration, the hearing of a certain strain may upset a patient's affectivity so as to cause a much-needed expenditure of mental energy and force him to face an unpleasant situation. The extent and continuance of participation in music is equally a matter of psychiatric supervision and interpretation. In mental hospitals patients will be found who have been music teachers, actors, and singers. As a general rule they should apply their gifts to the common good, just as the inmate shoemaker or seamstress is expected to do.

THE PROGRAM

The music program of a mental hospital may be divided into three main groups, according to three types of psychological needs they are designed to meet. The first group comprises vocal and instrumental work, rhythmics and dancing, and acting. Assigned to these activities will be principally persons with motor tendencies or needs. The second group provides intellectual occupation in the form of understanding of the musical arts. The third and last group offers activities for patients who require creative work, both of a manual and musical nature. All three types of activity are employed in individual music hours as well as in group work.

GROUP I. VOCAL AND INSTRUMENTAL WORK, RHYTHMICS AND DANCING, ACTING

- Vocal work:
  - Community singing
  - Choral singing
  - Note-reading and sight-singing
  - Vocalization
    - Untrained voices
    - Trained voices
    - Psychological cases
- Instrumental work:
  - Instrumental work with individuals
  - Orchestra work
    - Rhythm orchestra
    - Group work with beginners
    - Group work with beginners and advanced players
  - Practice of instrumental hobbies
  - Concert performances
- Rhythmics and dancing:
  - Action songs and singing games
  - Folk dancing
  - Natural or interpretative dancing
- Acting:
  - The rehearsing and production of
    - Short plays or playlets
    - Pantomimes
    - Minstrel shows
    - Operettas
    - Pageants and lawn performances
    - Stunt performances
    - Literary, dramatic, and musical social parties

GROUP II. INTELLECTUAL OCCUPATION WITH MUSIC

- Directed listening
- Music appreciation
- Radio club work

GROUP III. CREATIVE MUSIC WORK

- Making instruments
- Creation of tunes
- Playing one's own music on home-made instruments

As a detailed discussion of the musical activities is presented in Part III, only a few supplementary suggestions are given in the following paragraphs.

Vocal activities often comprise the major part of the music program of a mental hospital. Community singing can be organized in the various wards of the hospital with small groups of patients, or in the auditorium or on the lawn with large numbers. With some mental patients, such meetings will lead to an elated group-mood. This may be desirable, but care should be taken that the peak of this mood shall have passed before the group disbands. It is therefore advisable to arrange the proceedings so that the climax of vivacity does not come at the end but early in the second half of the meeting.

Experience has proved that with proper escort, carefully selected patients from wards for the disturbed are able to attend even the larger community song meetings. Participation in a pleasurable social event in which they can take an active part has a normalizing effect upon them. Frequently they are shy and quiet rather than aggressive and loud, and their behavior seems to be controlled by the general activity of the group.

The organization of choral groups or choirs is helpful in reviving in patients who have formerly sung in choruses and choirs the interest and skill they once possessed. It also stimulates the endeavors of those who would like to acquire such skill. The chorus can be developed to such a point of efficiency that it will command the respect of the entire institution, and patients esteem it an honor to belong to such an organization. After discharge, patients have volunteered their aid in hospital concerts and have come back for rehearsals and performances.

In larger hospitals there are always a number of patients who will spend the remainder of their days there. Although they may not have sufficient mental energy and social connections ever again to live in the community, some lead, in the relatively simple atmosphere, a useful and comfortable existence. If they are musical and have enough voice and intelligence to sing in the chorus, they form a nucleus of standbys for such an organization. For them membership has a special social significance.

Vocalization, note-reading, and sight-singing are practical to prepare the patients needed in a chorus and to lift the work from the infantile level of automatic rote-training. Young as well as older patients often show great interest in this more intellectual

and mature occupation with music, and there are instances where, although subject to mental setbacks that at times prevented their participation, they have clung to their music classes as long as they had any self-control and returned as soon as permitted.

Patients with trained voices are occasionally of great assistance in the development of vocal beginners. There are also persons who love to sing and to take exercises in vocalization although they have no real talent. Among patients even well on in years a few will inquire with a certain shyness whether they still possess a voice that is worth developing. If vocal lessons attract them as a new interest, a new self-assertion, a new incentive to live and strive for, then they should be given ample opportunity to do this work, however insignificant, musically considered, their voices may be.

Playing in the orchestra or band or on piano or organ will be limited as compared with singing, owing to the fact that relatively few patients are either amateur or professional instrumentalists. Furthermore, to acquire and maintain a technique requires more mental energy than most patients in their states of illness can summon. This restricts the number to those who had already acquired skill previous to hospitalization, and to a few for whom the playing serves as a desired new interest.

Two forms of instrumental activity are, however, significant for mental hospital populations, namely, playing in the rhythm orchestra and instrumental hobbies.[1]

The rhythm orchestra has the pedagogical merit of permitting, in its initial and most primitive stage, joyful participation in a sensory-motor activity. It also gives opportunity for gradually leading to intellectual and artistic music-making and ensemble playing. The work has a decided value for some of the disturbed patients and for some senile women.

There are many types of mental disturbance and a great number of pathological causes that produce it. Treatment therefore consists not of one uniform and general method but of varying measures. What improves one does not benefit all. Participation in musical activities, therefore, must depend upon the judgment of the physician. For those disturbed patients that need it, rhythm

[1] For a discussion of the rhythm orchestra and instrumental hobbies, see Chapter X, Simple Instrumental Activities, p. 161.

Courtesy of Dr. Arthur H. Harrington, Former Superintendent

PATIENTS' CHOIR ACCOMPANIED ON ORGAN DURING DINNER—1,000 PATIENTS SEATED

Congregate Dining Hall, State Hospital for Mental Diseases, Howard, Rhode Island, 1926

orchestra work is a simple and immediate form of emotional motor discharge. The plain rhythmic beat: one, one, one; or one, two, one, two, is easy for them. It is frequently all that a patient can achieve, since it represents little more than his natural pattern of rhythmic expression. He makes his first step toward governing his motor impulses when he succeeds in stopping at the end of the tune, the rhythm pattern of which he is beating. From this point on he can gradually exert more intellectual control of his actions.

For deteriorated senile patients the playing of rhythm instruments is a primitive automatic occupation, an indulgence in motor responses with now and then a habit response of days long gone by. It gives them an opportunity to participate in a simple group activity. Not many things are left for them to do even on the most primitive cultural level, and in their very much reduced world of purposeful striving rhythm work may represent a pleasurable occupation.

The music department should seriously encourage the efforts of patients interested to play instruments other than the piano and organ, and those of the band and orchestra. Among these are the harmonica, ukulele, occarina, accordion, and jew's-harp. Sometimes persons who like to play these instruments are reticent about their musical hobby and they must be helped to make the most of their preference.

If a player does well enough to entertain he should be given a place on a program, and when there are several players of such instruments they should form a little club and co-operate with other musical groups.

Dancing and other forms of rhythmic motion are not only physiomotor responses to musical stimuli, but in the instance of some women patients expressions of intrapsychic occurrences. The patient indulges in more or less graceful gyrations as if moving to strains heard by her inner ear. The emotion that precipitates the movement need not have been caused by musical stimuli; mental conflicts may generate the energies that find outlet in the action, as exemplified by the patient who stated that her movements expressed her devotion to the dead soldiers of the World War, who communed with her when she was dancing. Her dancing had symbolic significance and was an introvert and psychotic act, with

only incidental aesthetic elements; it was a medium of emotional expression and relief, as song is for other people. A correct interpretation of it should indicate to the psychiatrist the nature of her conflict and treatment.

The dance gives physical and mental relief; it does not solve conflicts, but is a means of stabilizing the emotional situation. Absorption in the art grows into a new emotional goal of activity for the patient, and habits of behavior and thought become dissociated from their former pathological ideatic content. Real art, with its social and intellectual associations, becomes a means of keeping the emotional life focused on reality.

An experienced dancing instructor or physical educator can often lead a patient with a natural bent for emotional expression through bodily poses and movements to a more objective interest in dancing as an art, just as a vocal instructor can lead the singing patient to such objectivity.

The various forms of rhythmics and dancing discussed in Chapter XIV may be used to the advantage of patients who according to psychiatric judgment need this type of treatment.

Among patients who are not inclined to make music themselves are a great number who enjoy hearing it and who, given the opportunity, love to listen for hours to phonograph and radio. This does not necessarily mean that they pay active attention to the sounds, in the sense of accounting to themselves for what they hear, and the longer these periods of indulgence last the less the probability that the hearers are actual listeners. Very likely the music stimulates day-dreaming, and with introverts stimulates pathological thoughts.

An indiscriminate exposure of mental patients to musical sounds, especially to long concerts and extended radio and phonograph performances, can therefore hardly be called a psycho-therapeutic or an educational procedure. Among many well-meaning but uninformed people the error still prevails that this kind of entertainment is the best method of applying music to their treatment and improvement. The uninterrupted and untempered sound reproduction by loud-speakers installed in wards is certainly not considerate and not good mental hygiene.

For a constructive use of music in mental therapy the patient's

reactions to it should be carefully studied, and methods be devised to direct his hearing to intelligent and, if possible, objective listening. One method is to limit its duration to a few hours each day; another is to control the patient's listening by enlarging his intellectual participation in the musical rendition. This can often be attained through the development of discriminative listening. To this end sessions in music appreciation, in which the patient is made acquainted with musical literature from an intellectual point of view, are desirable. He is taught definite things about the music and is asked to listen carefully for certain elements of construction and interpretation and to give an account of what he has heard. His attention is continuously challenged. He is encouraged to describe his impressions, to debate his ideas with others, and to express himself in speech and writing. All the while the leader keeps him in close touch with sensory and intellectual reality. The patient should be given occasion to select his own music programs. The leader assists him to develop his critical powers and to assemble from newspapers, magazines, and books aesthetic and historical data about the art. Such sessions have proved a great attraction for musically inclined patients who needed something to help them progress from the subjective level of motor and emotional stimulation to wider and intellectually co-ordinated enjoyment and thinking of music in general terms.

Incidental work in note-reading, theory, and harmony has likewise been attractive for mental patients, even in middle age and with relatively little academic or theoretical education.

A discussion of dramatic activities and their psychological significance for institutional populations is given in Chapter XIV, Rhythmics and Dancing, Theatricals and Social Activities. The following supplementary observations are made on their service in mental hospitals.

The pedagogical objective of studying and playing dramatic parts is to have the patient arrive by his own mental effort at a conception of the character he is to impersonate and of the situations and experiences through which this character passes. This concept the actor has to translate into stage business and teamwork with his partners. He makes a careful study of the whole play and an objective orientation in lives, social situations, and

destinies totally apart from his own. To arrive at an adequate interpretation he must stop thinking in terms of his own fate, and use his personal experiences only as far as they portray his impersonation of the other character. In his team-work with the other actors he must give himself up to requirements of the part and the actions prescribed by the play.

Singing games, action songs, and folk and social dances represent rudiments of dramatic action. The motor and emotional needs that the music department endeavors to meet through them find higher expression in the histrionic abilities of patients. It must therefore develop these abilities on socially acceptable levels of theatrical technique. The inclusion of acting and staging in the work of the department and the co-ordination of all its activities for theatrical purposes enable the hospital to carry a permanent program of dramatics.

The casts of plays may consist either entirely of patients or of patients and members of the staff and personnel. Selection of the patient-members of the cast must be determined by pedagogical planning. Learning a part and developing its character are sometimes akin to the process of growth. Not all patients who clamor for important parts are suitable for them. Either they may not fit the character or it may not be helpful in the plan of their treatment.

Participation in dramatics is often helpful to shy, reticent persons who may come forward in the social group as distinct characters. Nothing is left to chance. They know exactly what will be their text, action, and fate in the role they play. This creates assurance and poise. Frequently these shy people after a few rehearsals disclose histrionic abilities and gifts of interpretation unknown before.

Others receive a practical course in social self-restraint. They must learn to modify and to tone down their conduct to the requirements of an objective character not their own. For still others, acting will constitute a pleasant diversion from the part played as patient in the daily routine of hospital life. Dramatic impersonation means living in circumstances that make an entirely different demand from those in daily hospital life.

A well-played role presents to the patient's social group a finished

impersonation that will do him credit to the degree that he does justice to the dramatic character. Thus he is led from the display of subjective emotionalism to a socially desired artistic achievement.

The professional actor patient may give good service to his amateur fellow-patients by assisting with the coaching and staging. Happily, most artists will co-operate when the aims and possibilities of amateur efforts are made clear to them. Care must be taken, however, that they do not frighten and repress the cast by too much dictatorial bossing, which is typical of much of the directing on the professional stage.

CHAPTER VIII

CORRECTIONAL INSTITUTIONS AND HOSPITALS FOR THE CRIMINAL INSANE

INSTITUTIONS FOR JUVENILE DELINQUENTS

THE main object of treatment for juvenile delinquents in industrial schools and in reformatories is education, and music forms one of the integral parts of the program. The music director's task is to aid in making of inmates emotionally balanced, socially adjusted, and useful citizens. He utilizes music to overcome personality difficulties that are inherent in the processes of growth. Another educational objective to which the teaching and practice of music can contribute is the proper development of leisure-time habits.

The program may therefore follow in general that of the public schools, with modifications made necessary by the limited intelligence of some of the inmates. Problem cases should be assigned to music work, so that their affective needs may be systematically treated. It is worthwhile to organize special groups for those juveniles whose handling in the mass presents exceptional difficulties.

Besides regular music work for gifted inmates, a recreational music program for the whole institution should be formulated. This may well include some training and practicing, since all children should learn by rote a large repertoire of simple but beautiful songs.

The vocal program for these institutions may include community singing for the general population; note-reading and sight-singing for special inmates; chorus, choir, and glee-club singing for smaller groups selected for their special suitability.

The instrumental program for older children and adolescents, in accordance with their mental endowment and musical inclination, comprises rhythm orchestra work, harmonica ensemble playing, and band and orchestra work. Individual instruction and practice,

essential for participation in ensembles, should be a preparation for group work rather than a development of gifts to be utilized for individualistic ends. Music appreciation should be included.

Folk dancing may be taught as a musical form of physical education and used to develop intellectual co-ordination of emotional and motor tendencies. Dramatics should be given due prominence as a project of group education.

CORRECTIONAL INSTITUTIONS FOR ADULTS

Most adult inmates of correctional institutions are in need of occupations that develop their emotional life toward mature and socialized levels. Where this education is lacking, their social attitude and interpretation of life is likely to become negativistic and cynical. Basic affective needs when not met in a constructive way tend to develop detrimental patterns of feeling, thought, and action that correspond to the symptoms of mental deficiency and illness. Of all his trends, the prisoner's attitude toward life should be given the closest attention. There are a large number who adjust themselves, outwardly at least, in a perfect way to the disciplinary rules of the institution without changing their inward antisocial attitude. The worst-behaving prisoner is, compared to them, a simple problem because he expresses his attitudes and needs. Among the well-behaved prisoners may be found individuals of a much more dangerous type, who exploit good social behavior for opportunistic purposes and discard it as soon as it does not serve their egocentric aims.

Therefore one essential component of education in correctional institutions is that part of the treatment which aims to reach the core of the inmate's mental and social attitudes, and furthers an emotional growth from primitive levels to a higher stage of social integration.

Musical activities for this purpose may not take place haphazardly, but should be as well planned as in mental hospitals. Most progressive correctional institutions have psychological or psychiatric services available. Full use must be made of such service for the interpretation of the emotional-educative needs of each inmate, and assignments to musical activities should be made on the basis of these findings. An inmate is not made a member of

the choir because he happens to have a tenor voice, likes to sing, or because the choir is in need of a tenor, but because the psychological and social development of this man makes his participation in chorus work desirable. Every music director in these institutions must realize that his work can be a permanently beneficial contribution only when the musical activities are used as means of individual treatment. These activities are conceived and applied as forms of work requiring concentrated effort, and not as pastimes giving opportunity for day-dreaming or idling. If they are encouraged as recreations voluntarily pursued during an inmate's leisure time, even then his occupation with music should exclude the possibility of destructive day-dreaming. Such occupation may best consist of group activity or of individual practice, ultimately to be used as a contribution to the social life of the group.

Musical activities should be planned first of all to meet the specific social and psychological needs of various groups.

Professional Musicians

The first group to consider are the professional musicians. In most prisons for men there are several. It seems economical to keep them active and efficient in the work by which after discharge they may again make their living. Inmates who have lived for long periods in institutions sometimes develop fantastically optimistic ideas about their prospect in the professional world. Truly human as such a hope is it should not be encouraged; instead, everything should be done to influence them to develop an interest and skill in an occupation of greater economic security. Nevertheless they should be kept in practice. Music-making is for the majority of them an emotional necessity, and forbidding them to play would force them to suppress a healthy and socially acceptable method of relief. Many musical inmates are emotionalists who need to have their mental control developed. This can be done under leadership that stimulates more intellectually directed musicianship.

A professional musician inmate should always devote his skill to the good of the population of which he is a part; as performer or as assistant music teacher, he should help to raise the cultural[1] level of the institutional group.

[1] See p. 124 for a definition of "cultural."

Idle Inmates

The second group needing musical activities include those who have musical aptitudes and for whom there is little or no work available. The effects of idleness and monotony, always destructive, are doubly so in institutions where great numbers of emotionally inclined persons have to live together in close confinement for long periods. Prison life as a whole fosters dreaming, brooding, and scheming. To accustom individuals during their prison term to idleness is to withhold opportunities for the development of sound interests and habits. Musical activities are therefore good projects of adult education. They encourage cultural efforts within the intelligence level of the average prisoner. Serious instrumental study requires regular physical and intellectual occupation with music. Inmates of lower intelligence levels, including the dull normals, borderline cases, and morons, can learn to take part in elementary band practice. Band and string-orchestra work of a more advanced and artistic kind can be developed with the higher intelligence types, including some of the dull normals, the normals, and the superiors.

Such musical activities do not entail prohibitive costs even for an administration that must economize. Moreover the product of this work does not compete with union labor in the open market. It is consumed in the institution.

Behavior Problem Cases

The third group that should be considered for musical occupation is made up of behavior problem cases. To this group belong persons of the intellectual or emotional borderline and a few who are definitely deficient or unbalanced. All that has been stated in the preceding sections on the use of music in the treatment of the mentally deficient and ill in general is applicable to inmates of correctional institutions who are subject to these disabilities.

Behavior-disorder cases in correctional institutions belong to the milder type of psychopathy. This term is used in institutional practice to indicate persons who show a variety of mental peculiarities. "Many psychopaths are really only in the social sense not insane; before the forum of natural science they suffer from

the same anomalies as many insane, only in slighter degree; they are paranoid, schizoid, latent epileptics, cyclothymic, etc."[1] Psychopathic personalities are characterized by emotional instability, excitability, and weakness of will. They are subject to chronic emotional conflicts, and some seem to derive satisfaction from infecting their social environment with their unrest. With a propensity for selfishness, emotional excitement, irregular conduct, and wilfulness in their dealings with others, exaggerated modes of expression, irresponsibility, and untruthfulness, they are causes of disorder when left emotionally unoccupied.

Measures of discipline that seem to work successfully in bringing other inmates to reason and order, with psychopaths frequently result only in more excitement and misconduct. They often resist authority, do not perform the utilitarian tasks given to them, in fact show no interest in anything that does not agree with their mood.

There is, however, another side to this picture. Psychopathic personalities frequently have mental qualities and energies that may counterbalance to a greater or less degree their disintegrating tendencies. They may possess a good, even a superior, intelligence, and their craving for excitement may not only lead them to seek the more primitive adventures of the hobo and hold-up man, but refined and cultured experiences. In fact many a psychopath is sensitive to aesthetic stimulation, and his craving for emotional gratification finds relief in aesthetic contemplation and artistic activity. If therefore the prison administration encourages the participation of psychopathic inmates in music, it is not to provide diversion but for disciplinary education. Its specific aims are to stabilize the behavior of problem cases and at the same time to regulate the conduct of groups to which they are assigned.

It will sometimes happen that an inmate exhausted by mental tension is not in condition to co-operate in music-making to the extent that is necessary to make his work constructive. An approach should then be through recreational lines. When the tension has been released, his musical activity should immediately be given the status of work. In adapting the person's schedule, the

[1] Bleuler, Eugen, Textbook of Psychiatry. Macmillan Company, New York, 1930, p. 569.

Courtesy of Miss Franklin R. Wilson, Superintendent

PAGEANT IN CELEBRATION OF THE BICENTENNIAL OF BIRTH OF GEORGE WASHINGTON

State Industrial Home for Women, Muncy, Pennsylvania, 1932

music director must take cognizance of whatever psychological material the inmate's condition has disclosed.

Among inmates that present behavior problems are found also cases of psychoneuroses. Such inmates are subject to abnormal emotional conditions that control actions. Tensions, feelings of inferiority, depressions, active pathological complexes, agitations, and irritable moods mar the process of logical thinking and a reasoned adjustment to the environment. For some of these inmates music work may arouse their interest when they cannot concentrate on any other. Not every neurotic is attracted to music, but if he is, his co-operation may be obtained for an occupation that supplies needed emotional incentive and experience.

The same is true of the epileptic, the post-encephalitic, and the alcoholic who are in prison not because of illness, but because of the consequences of their mental aberrations. With the exception of periods of acute outbreaks of their disorders, they can be influenced by environmental conditions. Treatment may accentuate qualities that are better or worse. Epileptics, post-encephalitics, alcoholics, and psychoneurotics often show improvement in conduct as soon as they are interested in an occupation that appeals to their fancy. Participation in music should therefore be encouraged whenever possible and considered as educational treatment or useful work, not as amusement.

Music in correctional institutions should be understood as an expression and encouragement toward socialized group life. Its use as an escape from socialized thinking and acting should not be permitted, nor should it be allowed to undo the beneficial effects expected from other forms of treatment. As a rule music has no place in prison hospital wards, as it would increase the desire of inmates to stay there longer than is strictly necessary. Nor are those placed in solitary confinement for disciplinary reasons permitted to have instruments, phonographs, or radio music in their cells, unless it be for a definite work assignment.

At the end of the isolation period inmates may be assigned to band or choir, at least provisionally, with the aim of developing moods and interests that will further their adjustment to institutional group living.

Inmates with Special Social-Educational Needs

To the fourth group belong those for whom special educational measures are necessary and who do not belong to the disciplinary problem type. Some may have avocational musical interests which make possible their use for educational purposes. It should be repeated, however, that these inmates are not encouraged to make music just because they like to spend their time that way in preference to other work, but because it is beneficial to their development. If an inmate wishes to join the band to evade other occupation or because he thinks that band-playing is an easy way to pass time, he should not be definitely assigned to such work until he proves by faithful concentration on serious band duties that he has changed his attitude. Since the criterion for participation in music is that the person will benefit from a social-educational point of view, an inmate who attends to his other duties and likes to engage in musical activities should be permitted to do so if he shows no detrimental effect.

These people need just as much supervision in their music work as do other types. If groups of inmates are allowed to gather daily for hours in succession and play and sing without the leadership of a staff music director, these meetings will degenerate into periods of day-dreaming and loafing. Since musical activity is in some instances work and in others an educational or recreational pursuit, assignment to it and its control might be practically handled by the officer in charge of the work assignments in cooperation with the officer in charge of musical affairs. This may be the music director or the head of the school department to whom the former is responsible.

Inmates Avocationally Interested

The fifth use of music in correctional institutions is purely for recreation as a voluntary leisure-time activity not involving any task set by others and chosen on the inmate's initiative. This includes practicing on instruments such as the ukulele or occarina, doing stunts at institutional vaudeville performances, singing and dancing by women prisoners in their cottages during recreation hours, and musical and dramatic activities organized by the inmates rather than by the administration.

Only a very discriminating and limited use of the phonograph and the radio seems advisable. The phonograph should be reserved for educational rather than for recreational purposes, and as a rule not encouraged as an individual pastime in cell or room. It should, however, be permitted as a means of group enjoyment. Such regulation is recommended because listening to phonograph music by a person alone in his recreation time may be conducive to unlimited day-dreaming or almost pathological introversion, and there is no practical means of detecting or controlling such misuse. The same is true of listening to the radio in the cells. But when either is used for group entertainment, introvert withdrawal from reality is lessened.

The question of allowing inmates to broadcast music programs has not yet been studied sufficiently to determine its advisability. Although the consciousness of the inmate radio performers that they are expressing themselves to the outside world has on some a rather sobering effect, on others it does not work so well. Usually the standard of these broadcasts is not high. Perhaps a different attitude should be developed. A weak inmate baseball player is not permitted to be part of the prison team that is training for a match against an outside team, nor should inexperienced inmate musicians be allowed to send over the air cultural deficiencies. That does harm all around. It hurts the inmate because it gives him the notion that his mediocrities and sentimentalities have social value and it thereby inflates his ego. It misleads the radio public into thinking that music in prisons is on an infantile level, or that inmates cannot do any better. If institutional music must be broadcast at all it should meet the technical requirements demanded from the average community chorus, band or orchestra which is permitted on the air.

MUSICAL ACTIVITIES IN CORRECTIONAL INSTITUTIONS

The musical activities in a correctional institution include:

Instrumental and vocal group practice and performance with orchestra, band, and chorus

Individual music study, supervised by the music leader. This study may comprise the learning of note- and sight-

reading, practice of instrumental and vocal skills, the study of music appreciation, history, theory and harmony

Creative music work, comprising the writing of songs and other forms of musical composition, making and repairing musical instruments

Participation in musical performances for purposes of institutional service, such as playing in the band or orchestra, or singing in the chorus at religious services, assemblies, outdoor sport affairs, and theater presentations

In correctional institutions the same men often play for years and years, day after day, in the same band. They frequently practice more than any of the civilian or military bands of the community. There is no reason why such ensembles should not be developed to a stage of artistic perfection. This is highly desirable for educational reasons and would not require additional expense, simply more intellectual effort and concentration. In the long run it would give greater satisfaction to both players and listeners.

All solo work, both vocal and instrumental, should be regarded as specialized group work. Solo singer and solo instrumentalist function not as isolated stars, but as members of the groups to whom, on account of certain gifts, special responsibilities are given. Music should be regarded strictly as work, as duty, for which credits are allowed, not as a privilege. In some prisons regular participation in musical activities is counted among the points of social interest and good conduct that make an inmate eligible for parole.

HOSPITALS FOR THE CRIMINAL INSANE

Inmates of hospitals for the criminal insane and of institutions for defective delinquents are both prisoners as well as mental patients in custody of the state. They are isolated as prisoners because they have been found guilty of criminal offenses; they are segregated as mental patients because they have been medically diagnosed as subject to mental defects or illnesses that require treatment. The combination of mental deficiency or illness and antisocial tendencies often makes them a constant menace to the safety of their environment, and in the institutions built for their

care and treatment special measures are taken to prevent conspiracies and dangerous outbreaks. This does not imply that all will commit acts of violence or indulge in continuous bad behavior. Patients sent from prisons to hospitals for the criminal insane improve in conduct because hospital treatment does not punish minor infractions of rules. This fact relieves patient and institution of the evil consequences of such misbehavior and at times eliminates its cause.

Not all these inmates will spend their entire life in custody. Many will improve, complete their sentences, and return to society. Others must stay for the remainder of their days. One of the treatment problems of hospitals for the criminal insane and institutions for defective delinquents is the occupation of patients for whom there are not housekeeping chores and industrial tasks to go around, or who are not in a mental condition to be entrusted with such work. Many seem unable to use such intelligence as they possess. But even for those who have tasks assigned, long hours and days pass when there is no work to perform. They may then indulge in certain recreational pursuits, but activities that demand prolonged exertion often lose their hold on the patient because of his lack of co-ordinated functioning. In the meantime there is constant need for activities that do not last long, that occupy his attention and offer satisfaction and contentment; that reduce the idleness and ultimate deterioration of those who are able to exert energy and improve their knowledge and skill. Monotony and lack of socialized purpose increase pathological imaginings and egocentric behavior. These patients require all sorts of occupations and recreations to enable them to concentrate upon the pursuit of social goals within their reach.

Two musical activities can supply these goals on different stages of mental and physical function and in forms that fit the patients' possibilities—community singing and band or orchestra playing.

Singing has proved an attractive occupation for many who could not read notes or had no inclination for instrumental playing. Patients with good, even sonorous, voices will take considerable trouble to memorize parts and follow instructions. They can be taught in small groups for short periods, and at special occasions be gathered in somewhat larger groups for performances.

Patients with sufficient mental and physical endowment and power of co-ordination and self-control can learn to play a wind or string instrument, to read orchestral or band parts, and to do ensemble work. Some who have played in earlier days can be encouraged to resume. Bands and orchestras have been organized with regular practice periods during the week and for performance in chapel or other suitable places in the institution.

The main requisite for the success of such vocal and instrumental work is a good leader who knows his musical business, is liked and respected by the patients, and has infinite patience to assist his singers and players to master their technical problems and thereby progress psychologically toward higher mental integration and social adjustment.

PART III

THE ORGANIZATION OF INSTITUTIONAL MUSICAL ACTIVITIES

CHAPTER IX

GENERAL FEATURES OF THE INSTITUTIONAL MUSIC PROGRAM

INSTITUTIONS in which the adoption of music programs is practical and recommended for their social, educational, and therapeutic purposes are the following: (1) orphanages and children's homes, (2) homes for the aged, (3) almshouses, (4) general hospitals, including those for tuberculous and for chronic diseases, (5) convalescent homes, (6) homes and schools for the crippled, (7) homes and schools for the blind, (8) homes and schools for the mentally deficient, (9) mental hospitals, (10) detention homes and training schools for juvenile delinquents, (11) industrial homes and reformatories, (12) prisons, (13) institutions for defective delinquents, and (14) hospitals for the criminal insane. The most helpful music program grows naturally out of the local situation and the needs of a given institution. Such a program is the combined effort of management, music leader, and staff. The activities described in the chapters that follow are offered as broad suggestions which consider the smallest and the largest, the public and the private, institution.

The smaller institutions that often have to depend upon the help of extra-mural musicians will find in these chapters, it is hoped, ideas that will supply a fundamental background for the work as well as practical suggestions for conducting a music program.

The question is often asked, How shall we go about setting up music work in a place where none has existed before? One should first ascertain whether such effort has actually ever been made. Careful inquiry will sometimes disclose that formerly some music was carried on and that certain activities are still in operation. Especially in large institutions with hundreds of employes and thousands of inmates, voluntary or recreational music is sometimes overlooked. In forgotten corners one may discover heaps of old

music books, even instruments. There may be a few of the old musicians left among both inmates and staff, willing to reassemble under a new leader and to recruit members. Thus it will become possible to establish new activities on the traditions and remnants of old ones.

Another way of organizing them is to enter informally a ward or social room provided with a piano and begin playing at a time when the inmates are about. Those interested will soon gather around the instrument and say, "Play some more!" From this beginning a musical clientele can be built up. Some inmates like to sing, others to listen. Among girls and women a desire to dance will appear. Sometimes an inmate who plays is pushed forward, or another is urged by his friends to fetch his beloved ukulele to help along.

In a small institution one can ascertain in a single meeting the possibilities of musical organization. In a larger one it will be necessary to make the round of various social centers. A more formal method is to announce that a chorus, band, or music-study club will be assembled and that those who would like to participate are invited to meet the leader at a specified time and place.

Since even the therapeutic use of music is not possible without some co-operation among the inmates, the first introduction of music must be of a recreational nature. Only when it is part of an established school curriculum may activities be organized from the beginning like other courses and classes. The first participants should be selected according to fitness and interest, and the program should be developed according to their ability to learn, their interest, and the goals of their education and treatment. Experiment during the first weeks will disclose what methods and materials work best.

The activities discussed in the following chapters are conceived as an organic part of an institutional program that aims in its totality at the social education and treatment of the inmates.

As will be pointed out in detail in Chapter XVIII, Co-ordination of the Music Program with the Work of Other Departments, only in an institution where there is unified planning of care and treatment throughout all its divisions can a music department achieve its fullest educational possibility. Without such co-ordi-

nation it would be very difficult, if not impossible, to carry on musical activities in accord with the physical and mental abilities and needs of the various inmates.

In many institutions it will be necessary to provide for a rather wide range of activities in order to meet the primitive and simple as well as the advanced and complex needs of individuals.

After the initial contact when some form of music has been established, two further courses are possible. If an inmate is found at all educable, he must be led to the highest socialized affective adjustment and emotional self-expression that he can attain. If he is not educable or has reached his highest level, the program must give him opportunity for controlled emotional relief and satisfaction in simple artistic form, and his social retrogression must be prevented. Hence such a variety of musical and dramatic activities is to be chosen as will provide for the full use of an inmate's artistic and emotional possibilities. In but few instances will this task require an elaborate music department; it will, however, always require the leader's careful and continued observation of each individual's tendencies and needs.

Theoretically the scope of the institutional program embraces all types of music-making and dramatic practice. It begins with the production of rhythms and sounds and ends with the giving of highly developed works of art. It provides for the use of music and allied arts as incidental features of non-musical subjects of education and of a great variety of forms of social living.

In the practice of music and drama the conscious or unconscious psychological goals of the singers and players are not always of an artistic nature. Singing, for instance, is often indulged in by people who have neither adequate vocal equipment nor talent. This is partly owing to the fact that singing may also be a medium of expressing non-musical feelings and thoughts.

A person's interest in doing a thing and his ability to do it do not always correspond; ambition and talent do not always match. We find this discrepancy in the misplaced vocational aspirations of many people; likewise in the contrast between the musical and histrionic ambitions and the actual endowment and aptitudes of some inmates. In welfare work concessions should be made which in vocational or artistic training could not be tolerated. Misplaced

ambition is frequently a mechanism of over-compensation, but it may also have normal compensatory and therapeutic values. The persistent urge to overcome a handicap, by specializing in that for which he seemed least adapted, made of the stammering Demosthenes a public orator.

An institutional music program should not exclude from group singing those who are without artistic ability. Most community singing is undertaken for sociability, religious feeling, patriotic expression, interest in song and music, or the desire to participate in something besides routine work. If non-artistic people are excluded they are deprived of socialized and harmless pleasures of group activity. Besides, it provides the opening for a social and educational approach.

The scope of a program should not extend any farther than the possibilities and needs of inmates warrant. But within these limits the highest levels always must be striven for in order that institutional music work may be efficient. Among its goals are the attainment of musical and artistic ends, and those in which such results are incidental and subordinate to non-musical objectives. It is self-evident that whenever these two ends can be successfully harmonized this should be done. The decision as to how far aesthetic goals shall influence and control the use of music in institutional treatment is a problem to be decided only by the educative and therapeutic needs of each individual inmate.

To the major musical occupations which serve programs of treatment and education belong: instrumental playing, singing, the study of note-reading, directed listening, music appreciation, and creative musical activities. To the minor or incidental musical occupations belong kindergarten work, physical exercises, dancing, dramatics, social affairs, including religious and other ceremonies, community gatherings, parties, parades, pageants, and other outdoor festivities.

In music, as taught in schools or privately, students are classified according to the instrument they play or the type of singer they are preparing to be. Within those categories they are graded by achievement in terms of the school curriculum or the stage of their progress as determined by their private teacher. Classification is based on technical musical proficiency. In institutional music

work the situation is different, the main objective being to provide inmates with interests that further their social education. The aim is a psychological one which music serves. This is true also with regard to plans for individual treatment, although here the psychological aim may occasionally be expressed in terms of technical musical achievement, a process explained in the following illustration: An inmate has been encouraged to learn the clarinet in order to divert him from brooding about the past, and to use his mental energy and leisure in an occupation that will give him a group pursuit among his fellows. He shows a natural aptitude for the instrument. At this point, to make the occupation purposeful to his own mind, musical quality and skill are demanded of his practice and he is taught to master a good repertoire with a view to becoming a member of the band. In the course of this educative treatment the desired experiences of reality take more and more the form of ordinary music study. If the inmate's social integration persists after he has been released from the institution, music has fulfilled for him its constructive mission even if he should remain but a mediocre clarinet player.

The versatility required of a music leader in adapting vocal and instrumental material and methods to institutional needs demands frequently an unorthodox procedure in the initial steps and the handling of small details, which play a much greater part in institutional treatment than they do in community music work. In subsequent discussions emphasis will therefore be laid upon these beginnings. The more advanced levels of institutional activity do not differ essentially from outside music-making. The music director should base his work on the best materials and methods, reference to which will be found in the Bibliography. The nearer he can approach in each instance to a normal use of the subject matter the greater his assistance.

Musical instruments are classified under three main groups: string, wind, and percussion.[1]

The string instruments most commonly used in institutional music-making are the piano, violin, viola, 'cello, double bass, banjo,

[1] For an illustrated description of instruments and their use in orchestral ensembles, see Faulkner, Anne Shaw, What We Hear in Music. Educational Department, Victor Talking Machine Division, Radio Victor Corporation of America, Camden, New Jersey, 1929, pp. 185–274.

mandolin, and guitar. Occasionally an inmate plays one of the string instruments identified with a racial group, as for instance the Russian balalaika.

The wind instruments include most of the wood-winds and brasses; among the first, chiefly, the flute, clarinet, and saxophone. Probably all institutions are equipped with a harmonium or organ. The brasses include the bugle, trumpet, cornet, French horn, fluegelhorn, barytone, trombone, and tuba.

The percussion instruments include the snare and bass drums and Chinese tom-tom, cymbals, tambourine, castanets, xylophone, bells, and glockenspiel.

In institutions great stress should be laid on ensemble music. Adult inmates are seldom adequate solo performers. Although some are endowed with an undeveloped musical talent, most possess little musical knowledge and still less skill in expression. All initial efforts must lead to pleasurable and satisfying results in order to encourage further attempts. Modern methods of music teaching rely greatly on group instruction. Efforts of the group enhance the pleasure derived from practice by the individual.

Ensemble work is psychologically desirable, as it demands of the person an exertion of his emotional energies for objective goals on an intellectually controlled basis. It also may lead to a capacity for flexible adjustment to the requirements of a social goal.

CHAPTER X

SIMPLE INSTRUMENTAL ACTIVITIES

INTEREST and skill in instrumental playing are conditioned by the individual's musical motor inclinations and by environmental influences. A person may take up the practice of a particular instrument for various reasons. It may be from a general liking for its tone, for its manipulation, for the type of music that can be produced on it. His choice may also be influenced by the example of a relative or friend or by the wish of a parent. Parents are sometimes so insistent that their child play a certain instrument that he is given no choice in the matter, and only when their tastes and his happen to coincide can the choice be considered an expression of his own musical inclination. Preferences for instruments are also determined by racial, social, and cultural customs and practices.

An inmate's choice of an instrument is similarly conditioned. Juveniles and adults bring to the institution their preferences, their technique, and sometimes their instrument. Thus one person may come with a harmonica, another with a ukulele, a third with a zither, and still another with a cornet. Such preferences and hobbies, when expressions of integrative emotional trends or forms of racial culture, deserve respect and encouragement. Appreciation of them on the part of the administration proves frequently to be a means of rapprochement between inmate and personnel. Even the most elementary playing of a primitive instrument can have artistic and social values, and may be indicative of an innate musicianship that needs only guidance for further growth.

There should always, therefore, be room on the institutional music program for the practice of instruments that are not among those generally and artistically acceptable elsewhere.

THE RHYTHM ORCHESTRA

The first and most primitive form of instrumental playing recommended for the music program of a welfare institution is the rhythm

orchestra.[1] Rhythm orchestra work gives the music leader an opportunity to exercise strict control over the unco-ordinated and undirected muscular energies of inmates, yet it is enjoyed by the latter as an occasion to express themselves freely. It thus possesses one main requisite for the success of an institutional musical activity. Besides this attractiveness, it gives opportunity for gradually leading the players to intellectual and artistic music-making and ensemble playing, provided they are capable of such progress.

Instrumentation of the rhythm orchestra consists of drums, cymbals, triangles, tambourines, double castanets, bells, clogs, sand blocks, and rhythm sticks. These are all percussion instruments. A piano provides the melodies and harmonies of the ensemble. The manipulation of rhythm instruments demands only a simple movement of the hand in motor response to rhythmical stimuli. Though the mere beating of time in the easiest form of rhythm orchestra playing is primitive, it opens many possibilities for musical advancement. It offers also several stages of development, ranging from more or less mechanical time beating to the accurate playing of orchestral parts from printed scores. Players can be taught to make very delicate and pleasing music.

The instruments required to equip a 15-pupil rhythm band are as follows:

8 pairs rhythm sticks (one pair to a pupil)
2 jingle clogs (one to a pupil)
2 sleigh bells (one to a pupil)
2 cymbals (used singly)
1 triangle and beater

The outfit for a 22-pupil band calls for:

10 pairs rhythm sticks (one pair to a pupil)
4 jingle clogs (one to a pupil)
2 sleigh bells (one to a pupil)
1 pair cymbals (one cymbal to a pupil)
1 triangle
2 tambourines
1 wood block
2 pairs drum sticks

[1] See Rhythm Band Direction, Ludwig and Ludwig, 1611–1627 North Lincoln Street, Chicago, 1928.

A rhythm orchestra may be composed of as few as two or three players and be enlarged to any number. It can be participated in by inmates whose condition permits a mental functioning only on pre-kindergarten levels, and it may be developed to a type of music-making that is attractive also to mature mentalities. Finally rhythm orchestra playing gives opportunity for learning the beginnings of ensemble playing.

Whether rhythm orchestra work is done by children, adolescents, or older men and women, materials and methods should be interesting and in good taste. The musical possibilities of the ensemble depend to a large extent on the abilities of the pianist. Such music as the pianist is able to play, a rhythm band can perform. Care should be taken that the piano part is played with technical and musical correctness so that the instrument players will receive accurate rhythmic impressions and can respond in a musical manner. Selections should consist of short, well-written pieces that possess a striking and appealing rhythmic character. A period of playing by ear should precede all further development of the ensemble. It teaches a person to adjust his personal expression to the dynamics of the group and will help every untrained amateur to hear musically. Playing rhythm instruments from printed scores should be reserved for those who can master note-reading. Those who cannot, but who nevertheless can perform well by ear, may join the band.

A number of rhythm orchestra scores have been published. These contain parts for individual players and can be used to develop ability in rhythmic note- and sight-reading. A library of rhythm orchestra music that covers all institutional needs does not exist. The music director can enrich the supply with scores arranged by himself. After he has taught his group the musical possibilities of rhythm scoring from selections in which the instrumentation is given, he may have them work out their own instrumentation. They should use their growing powers of musical judgment to transform into a stimulating exercise a procedure which as mechanical imitation and drill would be tedious.

To compositions containing the most pronounced characteristics needed for rhythm scoring, that is, having a predominant rhythmic element, belong folk and other dance tunes and marches,

many of the folksongs, some popular and art songs, and certain larger instrumental compositions with a marked rhythmic design. There is no end to the selections that might be mentioned; one example of each type, however, will serve: folk-dance tune, Turkey in the Straw; art-dance tune, Anitra's Dance, by Grieg; folk or national march tune, Battle Hymn of the Republic; composed march tune, The Stars and Stripes Forever, by Sousa; a folksong, The Levee Song; popular song, Tea for Two; an art song, Margaret at the Spinning Wheel, by Schubert; an instrumental composition with a marked rhythmic design, Minuet, by Paderewski.

When the leader does not want to limit the rhythm orchestra to selections that his pianist can play he might have the group perform rhythmically to the accompaniment of phonograph records some of the more elaborate compositions. The repertoire may then be extended to ballets, rhapsodies, suites, and the pronounced rhythmical parts of sonatas and symphonies. Since interpretation on the phonograph reproducer is set and should not be tampered with, the rhythm instrument players will be obliged to perform the selection with the stereotyped precision and regularity of the machine. This has advantages and disadvantages. The advantage is that players learn to perform their parts in the standard rhythmic proportions indicated by the record; the disadvantage, that they may become fixed in a mechanized interpretation of their rhythmic repertoire. The latter can be counteracted by avoiding too frequent repetition of performances with phonograph records, and by interspersing these selections with those played by the pianist. Through the reproducing machines it is possible to introduce a wealth and variety of music played in the best possible manner that otherwise would not come within the reach of inmates.

From a musical point of view the educational possibilities of a rhythm orchestra program are definitely limited. Playing in a rhythm ensemble is an excellent beginning and a much-needed experience for anyone who would acquire co-ordination, musical skill, and social experience by a simple type of music-making. To develop acute rhythmic consciousness, accuracy of rhythmic perception, expression, and interpretation, it can be used temporarily for all types of inmates.

Since musical leadership is the product of a dynamic tempera-

Courtesy of Miss Franklin R. Wilson, Superintendent

GILBERT AND SULLIVAN'S IOLANTHE, MARCHES PLAYED BY RHYTHM BAND OF OLDER WOMEN

State Industrial Home for Women, Muncy, Pennsylvania, 1930

ment and acquired skill, it may be found even among rhythm orchestra players. The native endowment expresses itself in an ability to become thoroughly acquainted with the musical material, and in a strong urge to have others perform it according to one's own interpretation. In inmates of the music leader type these qualities are found in varying degrees, conditioned by the individual's mental endowment and practical experience. Such ability sometimes exists even among the mentally handicapped, and among very young feebleminded boys and girls rhythm orchestra leaders are found who have not only a clear conception of the effect they want produced, but are actually able to teach their slower fellow-inmates how and when to play. For educational as well as for mental hygienic reasons such natural leaders should be assisted by the director to develop their musical knowledge and ability for leadership.

Also physically handicapped inmates derive a great deal of encouragement and pleasure from participation in rhythm orchestra work. Even very disabled persons can be given opportunity to play along with the band through the construction of special devices that permit the beating of a triangle or a single stick, when as little as one finger or foot is left sufficiently intact to perform an up and down movement.

HARMONICA BANDS

Harmonica[1] playing, another simple form of instrumental music-making, requires no previous musical knowledge or instrumental skill for the learning of simple tunes, rhythms, and harmonies. It can be effectively used for ensemble playing since the harmonica is manufactured on a standard pitch and on standard keys like C and G, and thus the simultaneous playing of several of these instruments will produce harmoniously sounding music. The tonal effect is soft, sweet, light, and ethereal, and, if the instruments are played well, can be surprisingly satisfying to the aesthetically sensitive ear.

In institutional work harmonica playing is especially useful as a

[1] See The Art of Playing the Harmonica, M. Hohner, Inc., New York, 1931. Also see Perry, Sam A., Instructor of the Harmonica, Music Service, Belwin, Inc., New York.

form of group music-making well suited to disabled persons. It brings out within the limitations of their deficiencies, unexpected qualities. It also has an attraction for people in full possession of their physical and mental faculties, and it can be developed almost to virtuoso levels. This has been made possible by the invention of the chromatic harmonica, but even the simple diatonic instrument is sufficient for fine musical playing.

The fact that little effort is required to get an agreeable tone and to play with others, makes this instrument a means of inducing persons of weak initiative to try music-making that yields immediate pleasurable results. Though of an elementary nature, it is of great significance to them. It is not just to judge the value of harmonica-playing by the superficial application of purely musical criteria. He who knows the inner lives, the emotional promptings and longings, and the peculiar struggles of some of these institutional harmonica players is in a position to listen more discriminatingly to their tunes, harmonies, and rhythms. He is often deeply impressed by the intensity of feeling, the conviction, and the dynamic impetus that these handicapped and inhibited persons project into their playing.

Since one task of institutional music work is to engage in group work inmates who live on the edge of social activity, the harmonica band may be a very useful tool. There are children and adults for whom neither singing nor the usual musical instruments have any significance, either because they do not like them, or because physical and mental handicaps make them difficult.

It is relatively easy to detect through his manner of harmonica playing the musically gifted person and then teach him on the instrument the beginnings of a sound musical technique. With many boys this has led to artistic accomplishment in other forms of music-making. Playing in the harmonica band, as also in the rhythm orchestra, is thus frequently used as a preliminary step to more advanced forms of musical and social self-expression and education.

Harmonica bands are especially appropriate on the music programs of children's institutions, schools and homes for mental defectives, hospitals and homes for crippled persons, and correctional institutions for boys and girls.

If the music director is not familiar with the technique of playing the harmonica he should learn it. Whether initial enthusiasm on the part of the inmates can be developed into continued interest, depends to a large extent on the director's teaching ability, his skill in playing, and his leadership.

The complaint is sometimes heard that playing on the harmonica excites only a transitory interest, that bands organized with enthusiasm have failed in their hold. This is caused mainly by overdoing the practice periods, both in length and frequency, by too great an expectation of musical results in terms of professional standards, and by lack of competent leadership. Harmonica bands should therefore not practice more than once or at most twice a week, and for not longer than an hour. The next decisive factor is the leader's skill in building a diversified program and presenting it in an attractive manner. This requires that all instruments furnished to a group be tuned to the same key and be collectively in pitch. By taking care to buy only harmonicas of standard make on standard pitch (A-440), it becomes possible to tune other instruments to the same pitch and to have them accompany the band or to make the harmonicas part of the orchestra. Thus it becomes feasible to have the harmonica played to piano accompaniment, to the organ, or to a string ensemble; indeed with any set of instruments that give volume and a bass to the harmonica's melodies and chords, without drowning its rather ethereal sounds. The rhythm and color effects of the rhythm orchestra may also enhance the harmonica music.

As a second means of keeping interest alive, the director should stimulate the player's imagination by giving meaning to the interpretation of the selection played. This can be attained by drawing continuously on the inmates' ideas and knowledge. It is not sufficient to announce merely the number or the title of a selection to be practiced. He must awaken a motivation in the players that will cause them to get busy and try. He should practice with his players a repertoire of folk and popular dances and other short selections that supply a constant variety of musical experience. In the standard publications for the harmonica, suitable for unison or for part playing, the following selections will be found: Sousa's Harmonica Wizard March; folksongs like Drink to Me Only with

Thine Eyes and Yankee Doodle; hymns like Adeste Fideles and Jesus, Lover of My Soul; international folksongs like There's Music in the Air and Santa Lucia; operatic selections like La Donna è Mobile, from Rigoletto. As in the case of the rhythm orchestra, the music director will make the repertoire more contemporaneous and significant if he arranges for the band's private use some of the selections the group would like to play, often the latest popular hits.

Experienced harmonica band leaders advise developing first of all skill in playing melodies in unison, single tones instead of combinations of tones. Part-playing can be taught as a further application of the single-tone method by dividing the band into sections like a chorus. Each section performs its part in unison. The combined effort of the sections results then in a duo, trio, or quartet, according to the number of parts in which the selection has been arranged.

Since harmonica playing is often done by handicapped inmates, the music director must see that note-reading does not form a stumbling-block. It is practical to teach inmates who cannot read notes and would hardly be able to acquire that skill, a simple system of symbols. By writing these symbols on a blackboard, it becomes possible to instruct in an elementary way large groups in the playing of simple pieces. Players of higher mental endowment should learn to play their parts from regular music notes. This enables the group to make quicker progress in the mastering of single numbers.

For hygienic reasons it is advisable that every institutional player possess an instrument of his own to be kept in a cardboard box with his name written in ink on the lid. Moreover, when harmonicas belong to the institution they should not be left in the possession of the players, but given to them only for practice and rehearsal periods. If this rule is not followed, frequent impairment and loss of the instruments will occur, making the keeping up of a harmonica band a cumbersome and expensive business.

ENSEMBLES OF FRETTED OR PLECTRUM INSTRUMENTS

Young and old inmates are sometimes interested in playing fretted or plectrum instruments, and often possess them. The

various types of mandolins, guitars, banjos, and ukuleles belong in this category. Fretted instruments are excellent means of organizing small musical ensembles. Although an ensemble of more than 50 members is not infrequent in the community, very satisfactory music can be made by as few as three or four. This makes the fretted instrument an ideal means of group music for institutions.

Most of the music material used in the institutions for these instruments is rather elementary. A novice requires little time to reach the skill of his fellow-players. Occasionally an inmate will be found who is unusually skilful on one of these instruments. He can be very helpful in developing additional players. The least expensive of them all and the simplest in technique is the ukulele. It is possible to learn quickly to produce 15 fundamental chords in three keys. One need not master note-reading to do so. The popular music and some collections of folksongs published today add chord numbers for the ukulele so that a singer can be accompanied on this instrument.

Often inmates for whom the study and practice of a band or orchestra instrument is not feasible are stimulated and mellowed by playing an instrument like the ukulele. Any trained music instructor can acquire sufficient skill in playing it to develop interest among some of the inmates. Special material has been published on the ukulele, of which items are listed in the Bibliography.

The instrument is also useful for stimulating inmates to write their own songs and ballads. With leadership and training it is possible to inject into individual and group playing a great deal of fervor, rhythmic life, and emotional color. Moreover the ukulele can be effectively combined with the percussion instruments of the rhythm orchestra or the harmonica. It is feasible to introduce in a concert such a stimulating combination as a harmonica band, a ukulele band, and a rhythm orchestra. These can produce a program of great variety to which the singing of a special chorus may be added as a crowning climax.

Mandolin, guitar, and banjo require a higher degree of musicianship and perseverance. Group playing on these instruments can be facilitated by teaching beginners to play on a single string and to produce a few tones useful for the ensemble. Where so often

with institutional inmates the leader has to start them on a minimum of interest, self-confidence, and faith in the proceedings, teaching a person to play a few tones on a single string and then inviting him at once to join an ensemble, has proved a successful way of increasing these qualities. Thus players have been developed who reached skill on all strings, but whose tendency to follow the line of least resistance had first to be capitalized to conquer their inertia.

A piano delicately played may be a valuable asset to the instrumentation of a small plectrum ensemble. It can supply the necessary bass when there are no bass plectrum instruments. Many other combinations are effective in the plectrum ensemble. It may consist, for instance, of four mandolins and one guitar; or of four banjos and a piano; or of three mandolins, one guitar, and eight banjos. Ukuleles in any number may be included. The addition of a violin or flute will increase the tonal effect. If there are sufficient plectrum-instrument players to balance the sound, a clarinet or saxophone or portable organ can supply a sustained harmonic foundation to the plucked tone effects.

Thus it is possible to build up from as simple a start as one ukulele, one harmonica, a piano, and a drum, or a mandolin, a triangle, and a portable organ, well-sounding ensembles of any size and instrumentation, provided it is done with taste, patience, and care. Much of the music played by such groups is taught by rote and imitation. It is sufficient if some in the group can read notes, though much better if all the members should acquire this skill, thus allowing a larger repertoire and greater change and variety in group practice. But note-reading should never be made obligatory nor the lack of it an obstacle to participation.

If the music leader is the director of a plectrum ensemble he might apply the same principle of group thinking that has been advocated for the rhythm orchestra and draw on the creative ideas of players concerning the harmony, instrumentation, and interpretation of the selections.

OTHER INSTRUMENTS AND ENSEMBLES

The Piano and the Organ

Of all the musical instruments of practical use for welfare institutions the piano is the most valuable. Where neither band nor orchestra can be organized, a piano will start things going musically. It serves in ceremonies and parties, in the church service, and for the dance.

The piano is the handmaiden of all institutional musical activities. Even in the professional music world it is essential for the setting up and operation of musical activities, such as theory and harmony classes, ensemble classes, and rhythmic, vocal, and musical-dramatic work. The smaller instrumental ensembles of the amateur type cannot do without one. In the professional jazz orchestra it has gained a new and vital place, that of a harmonic rhythm and percussion instrument, and in the large jazz orchestras as many as two or three are employed. It is also introduced even into the rich, colorful instrumentation of some of the modern symphonies and operas.

For institutional musical activities at least one piano and one or more piano players are absolutely essential. The presence or absence of this instrument will frequently decide whether or not there is going to be a chorus or an orchestra, a dance or a concert. Even where radio loud-speakers are installed inmates do not always pay attention to the impersonal sounds emanating from the wall. But where a piano and a piano player are available they will flock in the long rainy afternoons and evenings around the performer, have him play his tunes, and sing with him their songs. Out of their midst will develop a personal, living music that, no matter how crude, is their own. The sociability of it will inspire and comfort them because it is produced by themselves.

Piano-playing and instruction should be made a regular feature of each music program. Every director should master the instrument. He should develop as many players from inmates and personnel as possible to insure the continuous pianistic service that is necessary.

An organ is a valuable instrument to make religious and other ceremonies impressive and to encourage and improve congrega-

tional singing. Different types are used. Some schools and hospitals possess grand cathedral organs, which are played by able inmates as well as by outside players. They give magnificent service and add majesty and color to the ceremonies. It is one of the most imposing contributions to a chapel or assembly hall and enriches the cultural and spiritual experience of those who assemble there for worship.

Not only the grand organ, but also the smaller harmonium and even the tiny portable organ can be made of daily value in an institution. Portable organs that are musically satisfactory are now on the market. Where quick and frequent transportation of the instrument is necessary they are more practical than the piano. They can be carried by hand, by truck, or by automobile, and can be used in a first half-hour for singing on the lawn and in the next half-hour on a third-floor ward. The portable organ can be moved as rapidly as the musicians move. In a small orchestra it can be a substitute for the missing wood-wind instruments, and in vocal ensembles it can be placed in the midst of the singers, unseen by the audience, to support and give volume to the vocal harmony. Moreover it permits close observation of his group by the player-leader—often highly desirable in institutional work.

The portable organ is of special usefulness when musical activities are first being inaugurated. In institutions there is frequently a hesitation to spend time, money, and effort on a new enterprise like music. The simpler the experimental beginnings the less there is to be organized and set going, and the more likelihood will there be of a favorable reception and participation. The first work in group-singing and instrumental playing can be begun just as effectively with this little organ as with a large piano.

Smaller Instrumental Ensembles

As long as there are living on institutional grounds two persons who love to make music, they should get together to find what increased satisfaction may be derived from playing with each other; and how they can both improve their playing and provide an agreeable diversion for their inmate friends. The music program should therefore include, either as free or official, any of the smaller

instrumental ensembles that workers and inmates see fit to organize. These may comprise any assortment of instruments that the love of music-making and circumstances may bring together.

In children's homes musically gifted boys and girls should be taught to play the best types of chamber music as a part of their cultural development. But also when elaborate efforts toward amateur musical education cannot be undertaken, and where the instruments available are of miscellaneous types, ensemble playing should be encouraged. There are social as well as musical reasons why even beginners at the earliest stages of practice should play together. Concerted efforts, however crude, stimulate further exertion. One player learns to listen to the other and to co-operate in producing musical effects that neither can achieve alone. Ensemble playing teaches the musical and social co-ordination of efforts and goals.

With ambition and musical leadership it is possible to organize small groups of instrumental players and to reach out from humble beginnings toward artistic results. It is better to make an attempt than to withhold effort from a sense of inadequacy. Only practice opens the way to progress.

It may seem a long process to develop a nucleus of three or four players into a full band or orchestra. But there is something contagious about ensemble work. When a good beginning has been made there are always people who at first are not ready to take part, but later will join in. A skilful leader can thus frequently build up a good musical organization.

It is naturally impossible to organize a full band in the smaller institutions. But even in homes with no more than 25 to 50 inmates, it will prove feasible to get together a little ensemble of three or four players. The particular combination of instruments does not matter as long as they are sufficiently balanced to produce a melody, a harmony, and a rhythm that are musically satisfactory. Adaptations of compositions for small bands and orchestras make an interesting repertoire for these ensembles.

Progress from the most primitive beginnings of instrumental ensemble playing to an advanced band and orchestra technique has been facilitated by the publication of special methods and arrangements. Study of such methods gives the ambitious instru-

mentalist a chance to develop his technique, and permits an extension of the institutional ensemble repertoire.

Although progress in the practice of music is generally to be stressed in institutions, exceptions should be allowed, especially where persons make music to the best of their ability and great satisfaction, and where new methods and more difficult material would overtax and kill the joy and social spirit. This especially holds good for ethnic groups, such as Italians and Negroes. Italians when living together in institutions, very often organize little orchestras of mandolins and guitars. Negroes delight to gather with banjos, guitars, harmonicas, and ukuleles and sing and dance to their playing. With the Negroes, and sometimes with other ethnic groups, there is no dependence on written scores; in fact, many cannot read notes. They play and sing by ear, in traditional ways, taught by imitation and self-development. There is an exotic beauty in the music of many of these groups; while at times crude, it is often most delicate.

Frequently this type of music-making represents a folk custom, if not a folk art. It has a life, style, and manner of interpretation of its own. It cannot be improved upon by printed methods nor by music teachers unfamiliar with the racial heritage. The rhythm and intonations, especially those invented by Negroes, defy exact notation. The music is complete and perfect in the way it is given. The selections may be memorized improvisations, their subjects taken directly from life and interpreted convincingly with the temperamental coloring of the players and singers. Such music is often a most artistic form of music-making. It should be left free to blossom, and should be encouraged as an important feature on any institutional music program.

CHAPTER XI

THE BAND AND THE ORCHESTRA

TO THE larger instrumental ensembles belong the band, the orchestra, and the jazz or dance orchestra. Some institutions send to the instrumental director candidates for the band or the orchestra because of the musical inclination or ability they have shown in the vocal department or in the rhythm or harmonica band. They also come of their own free will for reasons as wide apart as love for the playing of a certain instrument; the glamor of being member of a band, wearing a brilliant uniform, and playing a shiny instrument; and the desire to remain with some pal who is already in such an organization. In children's institutions it is therefore necessary to have a waiting-list file to keep track of the order of applications.

PREPARATORY ORGANIZATION: THE DRUM AND BUGLE CORPS

In some institutions an intermediate instrumental group is developed between the rhythm and harmonica bands and the official institutional band or orchestra. This is the drum and bugle corps.[1] It consists of about eight drums (snare drums) and eight bugles. It is an organization very appropriate in children's institutions. Boys and girls who show special aptitude in their rhythm and harmonica band work for the playing of rhythm and wind instruments may be tried out by special practice on the drum and bugle. After sufficient progress they are promoted to the regular corps.

THE BAND

The band[2] is frequently the most important musical organization of an institution. Its size and standard of performance will

[1] See Ludwig, William F., Drum and Bugle Corps Manual, Ludwig and Ludwig, 1611–1627 North Lincoln Street, Chicago, 1928. Includes complete details for organizing and maintaining drum corps; a comprehensive guide.

[2] See for detailed information on orchestra and band organization and playing, Maddy, J. E., and Giddings, T. P., Instrumental Technique for Orchestra and Band. An exhaustive and practical textbook for teachers, conductors, and students, with appendices on the dance orchestra, repairing of instruments, and the marching band. The Willis Music Company, Cincinnati, Ohio, 1926.

depend upon the institution's number and type of inmates, its finances and leadership, and the extent of its music program.

The following instrumentation is a balanced one for a small band:

Minimum Band

4 B-flat clarinets	1 barytone
2 saxophones (barytone and tenor or alto)	3 trombones
4 cornets	2 tubas
3 French horns	2 drums (bass and snare)

The instrumentation of a full or large band is as follows:

Standard Thirty-eight Piece Band

1 E-flat clarinet	4 cornets
12 B-flat clarinets	2 trumpets
1 flute or piccolo	3 French horns
1 oboe	3 trombones
1 bassoon	1 barytone
2 saxophones (E-flat alto and B-flat tenor or 2 C melody)	3 tubas (1 E-flat and 2 BB-flat)
1 alto clarinet	2 drums (bass and snare)
1 bass clarinet or bass saxophone	

Besides its musical significance, the band of an institution has great social importance. It plays a conspicuous part in patriotic and religious ceremonies, including church services and parades. It also figures largely in affairs of a more joyous character, such as dances, social parties, lawn fetes, sports events, and theatrical performances. In many instances it is the institution's representative in the neighborhood communities where many of these bands are hired or furnished free to play at fairs and other celebrations.

Membership signifies to many an inmate that he belongs to the most beloved, dignified, and honored organization of the population; also that he is attractively uniformed and seen and heard at all official and joyous occasions. It furthermore entails traveling, marching in the open air, and above all (in those institutions where this is the practice), trips to fairs and dances of the outside world. Is it any wonder that membership in such a wonderful organization is valued as the most cherished boon that can come to a child or other inmate; that the band itself is a strong factor in regu-

lating conduct; and that discharge from it may be a heart-breaking blow to one thus disciplined?

From the standpoint of the administration there is still further reason for regarding the band as a most useful and notable feature of the institutional organization, namely, the influence it exerts in the solution of behavior and disciplinary problems. Other musical activities may have a similar influence, but in institutions with large male populations, like reform schools and prisons, the band stands out as of particular value. Its membership often includes some of the most problematic and difficult characters. Hence in institutions where the discipline requires a continuous suppression of emotions, the hearing and especially the making of band music means an experience of highly stimulating and satisfying type and affords also mental relief. Among band members are emotional extroverts in constant need of stirring activity. Furthermore, curiously enough, a number of introverts are attracted to musical group life, finding there opportunity to work off emotional tensions that cannot be relieved when they keep to themselves.

Some inmates attend musical activities because of a craving to be in a stimulating environment. Many are primitive, inarticulate persons with few means of socialized emotional expression. They often are subject to unconscious trends that lead them to project their inner conflicts into their environment. Playing in the band results in organizing these energies into individually and socially constructive action. A daily repeated relief and comfort is thus given them. The stabilization of an individual and a group leads to the stabilization of the larger body of inmates to which they belong. Thus it comes about that the musical sublimation and utilization of emotional energies through band playing prevent conduct disorders and disturbances of discipline, and that administrators learn to value it as an essential means of institutional order.

THE ORCHESTRA

Since the public schools have become interested in pupil orchestras[1] as well as in bands, methods have been developed and music material has been arranged that make it possible to teach the vari-

[1] Church and Dykema, Modern Orchestra and Band Series, Manuals and Books for Individual Instruments. C. C. Birchard and Company, Boston, 1930.

ous string instruments by group practice. These methods do not exclude individual practice by any means; rather, they stress the fact that without it no progress can be made. However, they undertake to strengthen individual efforts with group practice.

An amateur orchestra can thus be organized even in the smallest institution with a minimum of skilled players. Music material is now available for a great variety of combinations, and parts come arranged in various editions, ranging from very simple to advanced and more complicated scores.

The instrumentation of an orchestra includes string, wind, and percussion instruments. Colloquially the term may be used to denote as small an ensemble as a piano, cornet, and drum.

The regular instrumentation of a large or a small symphony orchestra cannot be expected. Many institutional orchestras are by force of circumstances makeshift organizations. Their instrumentation depends often upon the instruments which the inmates and the personnel happen to possess and play, and few of the players are more than mediocre performers. With the exception of some more or less expensive instruments belonging to inmates or employes, or adequate outfits owned by institutions, many of the band and orchestra equipments are not very satisfactory.

For the small instrumental group, as for the rhythm orchestra, the piano is the basic instrument. Instrumentations for small orchestras are arranged in a flexible manner. In order to maintain the melodic and harmonic effects of the score, even when all the instruments of the original instrumentation are not provided, the piano part contains in small print all the notes necessary therefor. The supplementary instrumental parts may then be carried by any combination of instruments.

Here is the instrumentation of a typical small prison orchestra:

(a) Strings
- 1 piano
- 1 violin
- 1 banjo
- 1 double bass

(b) Winds
- 1 flute
- 2 cornets
- 3 saxophones
- 1 trombone

(c) Percussion
- drums and traps

THE JAZZ BAND

A jazz band may be defined as any instrumental combination which can be used to play music in jazz style. For that purpose the simple combination of piano and drum may be sufficient. While it is the style of playing, rather than the type of instruments used, that produces the kind of music known as jazz, there has been developed a jazz band instrumentation which creates the effects characteristic of the jazz style more effectively than do other combinations of instruments.

The instrumentation of a professional jazz band includes:

Wood-winds
  saxophones and clarinets, and sometimes an oboe
Brasses
  cornets, trombones, and a tuba
Strings
  violins, banjos, violoncello, double bass, and one or two pianos
Percussion
  snare and bass drums, and Chinese tom-tom, cymbals, triangle, tambourines, bells, wood blocks, xylophone

The number of instruments used in a fully equipped jazz band varies between one and four of each type of the wood-wind, brass, and string sections, with exception of the double bass, the 'cello, and the tuba, of which but one is usually found. Amateur jazz bands and orchestras in institutions for the most part have an instrumentation of which the nucleus is a piano, a cornet, a trombone, a saxophone, and a drum.

In answer to the question: Shall the playing of jazz music be allowed in any institution? the following is to be said: Jazz music should be considered a constructive musical activity for institutions. The essential need is that the music worker be a good leader, that the band be not left without technical guidance. Wherever jazz causes a physical invigoration and feeling of emotional well-being and satisfaction, such as other music does not, and a good leader can be provided, there it has a legitimate place. Moreover, jazz is the favorite type today of dance and party music. That in itself makes it socially desirable. To play, sing, dance, and listen to jazz often means to an inmate that he is keeping up with the

times—a sufficient reason for giving it a reasonable place on the institutional music program.

MANAGEMENT OF BANDS AND ORCHESTRAS

The successful organization, instruction, and operation of bands and orchestras are highly technical matters which require years of training and experience. Leadership of them should be entrusted only to qualified professional instrumental teachers or band and orchestra directors. Without it musical results will not warrant the efforts of inmates and institutional investment in instruments and materials. The technical problems are difficult enough for mentally and physically able persons; for the less endowed there is double need for capable and resourceful teachers. The main reason why the band and orchestra music of some institutions is so highly unsatisfactory and discouraging is that its leadership is left to willing but technically incompetent persons.

To do justice to both inexperienced beginners and advanced players it is necessary to get leaders who can train the weaker musicians, select proper material, and apply correct methods of instruction and conducting. The technique of developing and leading bands and orchestra will be found in the textbooks listed in the Bibliography. These books should be read critically with a view to their application to institutional treatment. The following remarks are offered as observations supplementary to the information they supply.

Good Music and Social Education

While social-educative needs should never be sacrificed to the attainment of musical or artistic goals, each inmate for whom an educational music assignment[1] is considered desirable should learn to make the best possible music that his condition permits. In order to be admitted and retained as member of a musical group, he must meet certain social obligations and standards of conduct. These include a friendly personal attitude toward the group and co-operation in the attainment of its musical goals. Meeting the technical musical requirements set up as group standards signifies living up to what is to be expected socially from the group.

[1] See Chapter IV, Educational Evaluation of the Psychological Findings, p. 92.

Study and preparation of an orchestra or chorus part is not a move merely to master a personal skill or to escape criticism. It is an act of goodwill toward fellow-members of the ensemble and of respect for the composition and for those who will listen to the performance. Inmate performers are to be led to evaluate in this light their technical preparation for musical group work.

In elementary musical ensembles like the rhythm and harmonica bands, allowances are made for the inmates' limitations. For participation in the band and orchestra, the musical and social requirements increase. This work should be organized so that inmates will acquire skill by progressive steps. It is no longer necessary to tolerate a wasting of their energy and of the institutional resources on activities that result only in desultory music. Such practical methods of instrumental group teaching have been developed, and the schools of musical education have trained so many fully equipped leaders that only failure to engage adequate help and use proper materials can be blamed for lack of satisfactory results. Provided that the standard methods are adapted to fit their requirements, good music is possible even with handicapped persons. It need not be complicated in form nor difficult in execution.

To produce a good tone on an instrument and to play harmoniously in tune with others does not require more force and feeling than most inmates possess, but it frequently does require more discrimination, impetus, restraint, and taste. Often the time spent on practice and rehearsing exceeds that of professional bands and orchestras. In institutions it is reasonable to try to match in achievement the average amateur organization. This standard will carry over into the community as leisure-time activities the musical skills and habits developed in the institution and may help to further a quick adjustment of the inmate to society.

The Leader's Tasks

The band or orchestra leader's tasks consist of:

1. Planning and organization of instrumental activities in coordination with the general institutional activities and treatment
2. Placing of inmates
3. Instruction of individuals
4. Directing group work
5. Developing repertoire and conducting
6. Care of instruments and material

Planning and Organization. A director of music on entering upon his duties should work out a plan for the band and orchestra. If he takes over an existing system of instrumental work he should make a thorough study of it and submit no new plan before he has followed the accustomed routine sufficiently to recommend changes on the basis of actual experience, even should his engagement be owing to the management's desire for reorganization. All his proposals should be flexible and subject to change in conference with the administration. In a new set-up it is useful to outline a minimum program, with provision for further extensions.

Distribution of the time allotted to band and orchestra activities should be carried out somewhat as follows: General experience shows that two full band and two orchestra rehearsals a week are advisable, each lasting from forty-five minutes to one hour. In preparation for a special concert they may be increased to five a week for a period of two weeks, each rehearsal lasting one hour. The last two rehearsals before the performance are regarded as dress rehearsals. These may require the time needed to play through the entire program.

Students should receive one individual lesson of approximately thirty minutes a week, or two group lessons of thirty minutes each. Groups should contain not more than four, and only students of the same instrument. Learning to play an instrument should always lead to ensemble work, hence instrumental lessons must soon alternate with ensemble work. These include the study of the piano.

Instruments should be practiced every day for at least half an hour in a period specifically assigned to every student. The director and his assistant are not supposed to be present continuously at these periods, but in a general way to supervise the students' efforts.

The number of organizations to be set up depends on the size of the institution and the training and service requirements. In the big hospitals it is sometimes possible to build large orchestras, especially if the administration has adopted the policy of engaging music attendants with orchestra or band experience. These are assigned to regular orchestra duty. In several such institutions, instrument-playing patients are encouraged to join the orchestra or

band. They then have the benefit of working with a group, the majority of whom are non-patient players. Small institutions will need only one or two instrumental groups; in large institutions several may be developed, small ensembles, a beginners' and an advanced band or orchestra. In the beginners' groups individuals will be taught the rudiments of instrumental and ensemble playing. Promotion to the advanced groups is dependent on musical progress and vacancies.

In outlining his plan of activities in terms of time schedules and assignments, the music director should define accurately the periods when the advanced band or orchestra is expected to assist in entertainments and other institutional gatherings throughout the week, season, and year. These might consist of playing every afternoon for one hour at dinner-time, or once a week for an hour and a half at a dance, on Sunday for one hour at chapel, or at a ball game, motion-picture show, or incidental lawn festivals, including parades and pageants. It has already been stated that assigned music-making for these occasions should be counted as work and not as recreation or education.

Placing of Inmates. Proficiency in note- and sight-reading is necessary to develop skill in instrumental and ensemble playing. If the institution provides vocal activities, the instrumental pupil should first be instructed in elementary note- and sight-reading in one of these. In children's institutions this can be accomplished easily in the music sessions of the school department. If the institution does not have vocal classes, an hour of instruction in note- and sight-reading should be arranged, so that the student will learn music notation before undertaking to manipulate an instrument. Teaching him only one subject at a time will avoid confusion. If he cannot acquire note-reading it is useless for him to spend time and effort on the practice of an instrument that requires note-reading for playing with other instruments. This would exclude persons of a mental age level lower than six years.[1]

In selecting an inmate's instrument the best method is to give him an opportunity to experiment. It is surprising how much a person can achieve on an instrument for which he seems unfit, but

[1] See Chapter VI, Institutions for the Physically Infirm and for the Mentally Deficient, section on the Mentally Deficient, pp. 116, 119.

in which he has a great interest. A trial period will establish for both inmate and director whether it is worthwhile to persist. Some inmates make exceedingly slow progress in acquiring technical skill, despite their interest and ambition. The director should exercise great patience and consider the value of the student's efforts for his total development.

The operation of instrumental groups for beginners as well as for advanced players will provide opportunity for the participation of performers who are in different stages of technical development. Although the director should try to make the best possible music, he may not dismiss a willing student from either of the beginners' groups for lack of technical skill unless the person as a player is entirely hopeless. He must have room for the greatest number in the beginners' band. He should preserve his advanced band and orchestra for technically qualified performers, for institutional service, and for public performances.

In contrast to methods followed in some music schools, it is not advisable in welfare institutions to use the element of competition. This method puts a premium on inborn endowment and the development of skill irrespective of accompanying antisocial and egocentric tendencies. Nobody should be promoted or distinguished because he reaches higher standards than his fellow-workers, nor should promotion be understood as a public recognition of superiority. Transfer, not promotion, takes place only because advanced skill brings with it the obligation of doing a job that requires that skill. The director should remember that music is not to be used as a means of ego-inflation and self-display, or with any other socially immature or pathological motive. It is better that an inmate should not practice at all, however talented he is, than that he be suffered to let his talents degenerate into tools of immature behavior.

Musically gifted inmates may be encouraged to learn two instruments—a wind and a string instrument—so that they can help out in both band and orchestra. Technical details for such a double preparation are treated in full in the textbooks referred to on band and orchestra training.

Members of advanced groups should be willing at any time, as natural acts of social fellowship, to instruct beginners and to develop small practice groups.

In institutions that care for long-term inmates, mental deficients, and prolonged cases of mental illness, some of the adult and the middle-aged will be interested in instrumental playing. Some show determination to develop skill. They should be assigned to instruction classes. Others who already play an instrument will not benefit from taking lessons, but may be very useful group performers. They often form the lasting nucleus of a band or orchestra that has a relatively rapid turnover because of the transient membership of short-term inmates or recovering patients. For those with prolonged institutional careers, participation in the musical groups means a great deal socially, and as a rule they are faithful members, whether they belong to the beginners' or advanced groups.

Individual Instruction. Both individual instruction and group work are advisable as complementary means of education. In a musical sense their main object is the development of skill in playing an instrument, interpretation of the material written for that instrument, and the learning to play it with other performers. In a physio-psychological sense, the object of this music work is intellectual direction and control of physio-motor and emotional expression, co-ordination of personal efforts with those of other performers, and following the direction of a leader.

With physically and mentally healthy inmates the director of music has merely to apply the best methods of musical pedagogy for amateurs. With the handicapped he must ascertain their exact physical and mental condition and their possible reactions to an instrument and its musical material. In conference with physicians and educators he decides what physiological and psychological goals to strive for, and then selects such material as promises to be useful in attaining these goals.

The director cannot be made responsible for instruction in every type of instrument an inmate happens to play or wishes to practice. Generally his task is to advise and coach. He will naturally instruct in techniques that he has mastered, and advise on those with which he is familiar. If for medical purposes an inmate should receive lessons which the director does not give, the latter can be asked to engage outside assistance, for whose functioning the department is responsible to the administration. The director

should not try to instruct all who sing and play. It may be better to leave some inmates independent of such supervision.

Special purposes may require adaptations of methods and a deviation from the procedure with healthy and unimpaired music students. A boy with a crippled left hand, who is craving to play on a violin, may be taught to bow with the left instead of with the right hand and to finger the reversed strings (e, a, d, g, instead of g, d, a, e) with the unimpaired right hand; or a mental patient who has spells of abusive speech might be helped to overcome that tendency when it occurs during a music session if the director, ignoring absolutely the patient's observations, concentrates with him persistently on the musical task. It might be necessary to simplify the part that he liked to play, to meet him half way and lead him along. Musical and psychological progress begins when the patient masters the simplified part, expresses the wish to try the more difficult arrangement, apologizes for his swearing, and controls it somewhat.

Instruction may have to begin with technical training at a point far below the level the inmate once had reached. His mind and fingers may wander in helter-skelter fashion over intricate passages, formerly played brilliantly but now used by him to demonstrate his hopelessness. He should be interested to try to play correctly again, even if he must with patience practice simple, slow scales. A technical detail, such as blowing a tone on a horn, or fingering a note on a string, has in many an instance besides the musical aim the important treatment purpose of improving physio-psychological co-ordination.

In observing an inmate's playing the director must trace the exact spot of his technical failures and improvements. Errors may happen, for instance, during an exercise in sight-reading in the sphere of visual impressions, when the student mistakes one music symbol for another; or in the inmate's ideation, when he formulates an erroneous conception of a rhythmical figure, a melody, or a harmony printed on the page before him. Or he may show himself entirely subjective by playing loudly a passage indicated as "soft." Finally, in blowing a horn, he may read correctly and nevertheless play wrongly, because he does not control his lip or his fingers on the valves or because his attention is elsewhere.

In these and other instances it is the director's main task not merely to correct mistakes from the point of view of music, but to find out by talking with the inmate exactly what was the physio-psychological process that caused the error. Then through questioning rather than through assertions, he should lead him to the discovery of his error and to planning what he must do to play correctly. Besides the interpretation of errors, the music director should assist the inmate to develop methods and habits of playing correctly and objectively; of keeping himself constantly informed as to whether the tones that he produces corresponded with his intention, and represent the actual tonal counterpart of the symbols on the printed page. Such a procedure may seem dry and uninspiring, but it is not so in reality and it is the only way to increase the inmate's intellectual control over his faculties. It minimizes automatic playing caused by undirected motor and emotional impulses.

As a rule, inmates appreciate assistance that leads them to a higher level of efficiency. They do not always see this point at once, but later they frequently express themselves thankfully about the patience the teacher displayed when they themselves had none, or when they were unable to express what they inwardly thought. The instructor need not always make his decisions depend upon the immediate approval of the inmate, who often lives in a conflict of wishes that make his resistance, indifference, or displeasure only part of his response. His volition may be split into ambivalent[1] tendencies, or inhibited by both physical and mental processes. This might be the case with mental patients of the catatonic type,[2] or with adolescents who constantly have to choose between their interest in something and their emotional revolt against authority. With the psychopathic inmate, resistance to following advice about a technical detail is not necessarily due to a basic desire to behave badly, but frequently is merely an automatic emotional reaction.

The instructor should be very careful in his estimate of the ado-

[1] For definition of the term "ambivalence," see footnote on p. 321.

[2] Catatonia: a mental disorder characterized by stupor and muscular tension. A symptom complex of dementia praecox (Hutchings, Richard H., M.D., A Psychiatric Word Book. The State Hospital Press, Utica, New York, 1932).

lescent's conduct symptoms. Adolescence, the time of emotional upheavals, is also the time of interest in band and orchestra work. Welfare institutions care for a great number of normal adolescents, but also for boys and girls suffering from temporary or permanent mental disturbance. In children's homes and institutions for delinquent children the musically inclined inmates represent both types. An instructor might very easily mistake adolescent conduct for conduct symptomatic of abnormal tendencies or the reverse. In adolescents symptoms of abnormality and of natural development show sometimes remarkable resemblance. In such instances the director should regularly consult psychiatric and educational staff members.

A boy of sixteen may express a fanatical interest in the cornet. Suddenly he announces that he is through with "that horn." "I don't want it, I never liked it!" Anyone that wishes to remain his friend is not to talk to him about it any more. Insistence on the part of the leader may call forth severe resistance. It may be the best policy to leave the way open to work off that emotional attitude, never to say a word about it nor to show surprise when the youth later begins to play the instrument. In such instances the music instructor should not insist on continuing the lessons for the time being. His policy should be to have patience until the boy is calm again and then continue as if nothing had happened. The causes that precipitated the upheaval were processes of physical and emotional growth, acute conflicts of adolescence, activated perhaps by such a simple thing as telling the young man that he should lift the bell of his cornet a little higher.

More serious conflicts and illnesses may disturb lesson periods. A girl may slow up in achievement, become more and more indifferent, and fail to answer questions. She plays her violin in a slipshod way and in rather peculiar dynamic fashion. Her playing becomes inaudibly soft and indistinct, and then at unexpected moments come sudden jerks of unwarranted loudness. These irregularities may be symptoms of a slowly progressing disintegration of the personality that requires psychiatric treatment. Perhaps the physician will advise continuing the lessons despite the patient's lack of application, because her interest in playing, even in this careless way, may be the best she can do under the cir-

cumstances. Music may represent one of the few occupations that preserve a tie with social life and cultural activity. The disintegrating processes may stop at a certain level and the girl have just so much more contact and power of expression to her credit for having continued with the violin.

With patients like these the lesson hour is a highly adventurous and absorbing session, since the music teacher assists in keeping them mentally afloat as long as possible. The process of disintegration may be arrested at some point or a rally to a previous higher level of mental integration may take place. Or the reverse may happen. Even if the patient sits some day with the bow in one hand and the violin in the other and does not lift the bow, the end is not necessarily reached. It may be well to stop lessons for awhile. But again it may be helpful to put such a patient in a small group of players and have someone assist her to place her fingers on the strings and move her bow over them. Perhaps she will like this and make a little effort; for instance, an upward stroke of two inches. Only experiment and patience can bring results. But it is always worthwhile to try when the physician agrees.

There is one thing to which the music instructor should continuously pay careful attention. That is the expenditure of the inmate's energy. Many, among them the mentally deficient, psychopathic and mentally ill, have less power of resistance than the average individual. Concentration and direction of all striving cost energy in proportion to the intensity and the duration of the effort. Individual lesson hours and rehearsals that require from the inmate more strength than he has are wasted. This is true both in music and in therapy. When practice sessions are given over to mechanical music exercises and a blind motor urge to beat the piano keys, to wield the bow, or blow a trombone, mental needs are not met. Not the length but the efficacy of the sessions counts. Since mental fatigue is reached much sooner than physical, the instructor must not be blinded by his own desire to continue the lesson or by the inmate's motor tendency to produce sounds. He should stop the session as soon as he notices that intellectual concentration and mental control become difficult, even if the effort has lasted not more than three minutes.

Unfortunate circumstances are not improved by pessimistic attitudes or by solemnity. The instructor's job in a music lesson is to contribute something that makes the inmate's life more worthwhile, constructive, and bearable. He will find the effectiveness of the lesson hour, even of the most serious and vexing case, increased by his own philosophic attitude toward the problems and difficulties of life as represented in the inmate's situations, and by a friendly sense of humor.

There is something fascinating in music work with welfare inmates, something of the adventurer's struggle with the elementary forces of nature. Many who have once begun it remain under the spell and keep at it for the remainder of their lives. As one institutional director said: "Their music lessons seem to mean so much more to my institutional friends than to the average outside pupil that I prefer to work with them." What makes this work so fascinating is that the teacher is continually seeking, awakening, and sustaining forces within the inmate that strive toward integration and adjustment, even against seemingly hopeless odds. For the pupil it is significant that the medium used in this struggle, music, has been developed as a method to overcome what is weak and destructive by means of what is strengthening and joyous.

Directing Group Work. Individual instrumental effort is often enhanced by group work. Since many inmates are weak of will, lagging in solitary effort, they need more personal attention and support than does the average outsider to bring them to a starting point.

Individual lessons, ensemble practice, and rehearsals of the band and orchestra should be developed as one system of music work in which each activity in the order given prepares the inmate for the following one. Individual instruction should therefore be conceived as preparation for group work. This has two advantages. It prepares the inmate for group rehearsal and it makes the group rehearsal less subject to interruptions for the correction of errors and thereby more interesting for all. The individual lesson and the practice hour should be devoted to attaining the skill necessary for ensemble work. If the project method is used it makes the individual lesson, the ensembles, and the group rehearsals all organic links in a large endeavor. For instance, preparation for a

concert adds many incentives for a player to develop initiative and persistence in practice.

The group rehearsal can contribute a great deal to encourage individual players. A group can make an attempt at sight-reading of a selection so that each member may find out at once what he still has to practice. After such a first reading, the selection will not be taken up in group practice again until all have mastered the difficulties of their parts. Sectional rehearsals may at times take the place of full group ones; the clarinet players may come together for half an hour, or the violin players rehearse with the leader.

The differences in individual endowment, speed of learning, and achievement, not to speak of age, experience, and outlook, are often so much greater among institutional inmates than among school children and college students of one class, that these special measures are needed to enable the group to progress evenly. This manner of attacking band and orchestra work is, in the long run, simpler, more interesting for all participants, and more effective.

A detail frequently overlooked by administrators is that it is better to distribute band and orchestra activities over the entire week and year than to crowd them into a few days of the week and a winter or summer season. An even distribution of group and individual sessions of band and orchestra work keeps the lips, the fingers, and the minds of the players in constant practice. It is better to have short and frequent music sessions than few and long ones. Within these hours a well-planned use of the music material will stimulate and preserve interest that in a haphazard procedure is sadly lacking.

General group sessions include rehearsals with both beginners and more advanced players. Some advanced players will be eager to assist beginners in these group meetings. They should be welcomed, for such work together is usually beneficial for both student and assistant.

Two kinds of rehearsals, sessions for beginners and general meetings for all players, should alternate so that beginners have continuously the incentive and advantage of playing with advanced students. The advanced players should have their own opportunities. They should be encouraged to keep up practicing

and playing together on the highest level of musical efficiency possible to them. This would not only help to have them keep themselves in trim but it will stimulate some of the less advanced players to increased effort.

Repertoire, Conducting, and Instruments. As has been noted, the graded repertoire of original and arranged music that is published for school and amateur use provides ample material for institutions.

The repertoire of the instrumental ensembles should comprise classical, semi-classical, and popular music. It will include marches and dances; symphonic selections; theatrical music comprising overtures, medleys, and ballet suites; concert pieces and dance numbers in old and new styles, such as waltzes, cake-walks, fox trots, two-steps, and the like. Ceremonial music would include hymns and patriotic songs. The more vivid in expression and structure the musical material, the greater its success with inmates.

By applying consistently a few rules for conducting rehearsals the music director can keep them stimulating and effective. He should see that every selection taken for study varies in type and content from the preceding one. Rehearsals should begin and end with pieces that the players like and can perform well, so that at both times they have the experience of success. New material, to be rehearsed after a successful number, should not be studied longer than the group's mental and musical concentration can carry. Not being bound by a curriculum, the institutional music leader can take all the time necessary, but he should not allow an unlimited portion for the practice of a selection, because it would kill interest in the subject matter.

It is frequently impossible to reach a desired perfection through continued practice of one selection. Both individuals and groups can progress only to a certain level of achievement. A piece may offer so many aesthetic objectives that handicapped or immature players would not be able even with a great number of rehearsals to meet all. It is therefore better for a group to work toward one or two well-defined goals, such as beauty of tone, marked rhythm, or a sustained *pianissimo,* than to try for all at once. One aesthetic

goal should always be set for attainment even with the most handicapped. If judiciously selected it can be reached.

The worst leaders, both of amateurs and professionals, are those who conduct merely by beating time, without a conception, without a plan. These force their groups to play piece after piece for their own sake rather than for that of the inmates. It is comparatively easy to lead an experienced band or orchestra. Members of these organizations can perform despite the conductor because they know what is to be done. The weakest group needs the strongest leader. Handicapped and beginners' groups require all the assistance, ideas, direction, and encouragement that can be given. A group will play much better when a conductor indicates clearly what he wants beforehand and at the critical moment. The institutional leader should therefore master his scores and indicate precisely the desired interpretation. Requirements founded on mature convictions will prevent confusion in the group.

Institutional members have a tendency to play very loudly. The result, unless checked in time, is overpoweringly hideous. Such unrestrained noise must be changed into thoughtful and less mechanical tone production. The music director must stimulate the players to think out with him a planned interpretation. At all times he must prevent mechanical music-making, as it opens opportunity for undirected motor activity. Band and orchestra rehearsals may also deteriorate into sessions of musically accompanied day-dreaming, as sometimes happens.

Each pupil should work for beauty of tone, even if it is a single beat on the triangle. He must learn to listen critically to his own playing and to that of his neighbors. He should play a certain passage in a certain way because he is convinced that this is the best way in which it can be played. This requires more thinking on his part and less dictation on that of the leader. The leader should not leave final interpretation of a piece to the group, nor is a group to decide the tempo, the volume, the dynamics. This is the leader's business. He decides according to the nature of the selection and the ability of the group, as learned by experience. Only the leader can bring a group to its highest level of effort. There is an astonishing difference in the achievements of a band of mental deficients led by an able conductor who has developed

their innate possibilities, and a band of similar inmates led by someone who has taken for granted that their and his minimum efforts are the best that can be attained. The same is true of crippled, blind, psychopathic, and mentally ill performers.

A leader has many opportunities to intensify the group's participation by increasing its knowledge of objective facts about the selections. Information on the structure of the composition, on the life of the composer or circumstances of the first performance, in fact any detail that adds to the significance of the composition tends to enhance an inmate's power of interpretation. For instance, in rehearsing a waltz it may help production of the rhythmical lilt if the leader gives the group a lively picture of a ballroom filled with gorgeously costumed dancers. He may add a romantic story, even indulge in a few dance steps himself. In thus suggesting that participation in a waltz is a fascinating event, the piece no longer remains merely a set of notes, a series of fingerings, but begins to live as an inner experience to which the players give immediate collective expression. Leaders who have tried this method know how it increases the group's desire to play and the joy of playing together.

It is just as necessary to acquire serviceable instruments as to provide adequate teachers and useful music material. It is now possible at reasonable rates to purchase instruments built for school and institutional use. These are designed in a plain style to give practical service, to have a good tone, and to withstand daily use. Standard makes do not require the frequent and expensive repairs of cheaper products.

It is expedient that all the pianos, organs, and ensemble instruments be tuned to standard pitch (A-440). This makes it possible to interchange players from different groups and to mass all the players into one big orchestra.

Institutions are advised to buy their own instruments and not to depend on those that inmates may bring with them. Instrumentation would thus be too uncertain, for inmates will take their instruments with them when they leave. If the institution possesses its own, all may participate in band and orchestra work. At any time an inmate may have and play an instrument of his own pro-

vided it is on standard pitch and can be used by its owner in one of the instrumental groups.

Purchase is only one form of acquiring instruments. Some institutions are fortunate in receiving them as gifts from public-spirited donors. In order to avoid unusable gifts the institution should furnish donors with a few specifications.

Inmates must frequently learn to see in music something broader and deeper than the mere satisfaction of an egocentric trend, namely, a means of meeting social needs. For this reason director and administration should work out a music program that includes as much community service for the musicians as is compatible with their treatment. The most advanced organization should perform on the more prominent occasions and give the most public service. If the beginners' group can play tolerably well it should also be given a place on lesser occasions such as assembly and community song meetings, which might be regarded as institutional amateurs' demonstrations. Examples of such service are discussed in Chapter XIV, p. 260, under the heading Social Activities.

CHAPTER XII

VOCAL ACTIVITIES

NOT everybody is born with a beautiful solo voice, but almost everyone who has acquired the power of speech can be taught to use his voice creditably for group singing.

There are two types of singing: that done spontaneously without musical and vocal training, and that done for artistic purposes by means of an acquired vocal technique. Both have their place on an institutional music program, the first type, naturally, to a greater extent.

The untrained, natural singing and humming that is spontaneously done by children or adults may be a primitive motor expression. But in contrast to rhythm orchestra work, it requires less muscular exertion and no moving of the limbs. It is therefore indulged in by persons of a not so decidedly motor type. Sometimes one activity is substituted for the other. In institutions that house older and younger women the older are occasionally aware of the harsh and unlovely quality of their singing voices and therefore prefer to join a rhythm orchestra. The fact that the vocal organ is a part of the human body and sensitive to all moods and states of health, affects especially trained singers, many of whom feel that they have to take all kinds of special measures and precautions and have to be treated with exceptional consideration in order to keep their instrument in perfect condition. For the untrained singer it means only that to make use of his natural organ of speech for singing purposes is an easier way of music-making than to play an instrument.

Singing is a healthful activity. Physically, it exercises the respiratory system. Mentally, it requires bringing under conscious control the vocal expression of emotions. Artistically, it means expressing subjective concepts, according to aesthetic standards, in objective forms. These results are not secured, however, automatically; they must be worked for and developed. They are attainable in amateur group singing as well as in artistic vocal

work. Usually the individual and the group as a whole show great willingness to be led toward levels of more accomplished performance, because they anticipate, and rightly, an increased satisfaction therefrom. Singing is the most subjective form of musical art. Often a person who has only a vague awareness of the meaning of a song may nevertheless render it with great intensity of emotion and beauty of tone because of the personal associations that have been revivified. For a leader to weld such individual utterances into a beautiful group performance implies artistic as well as social discipline on the part of his singers, but even for artistic reasons, the utterances must remain a form of self-expression.

Group or community singing constitutes one of the few activities that give individuals of the most varying physical, mental, and social levels opportunity to experience a feeling of common enjoyment and to attain in simple ways artistic results. The elements of training and practice which it contains must be stimulated and kept alive by the leader. Inmates too ill, handicapped, or disturbed to use an instrument become articulate on their own psychological level; yet the result of the group expression is socialized and aesthetically satisfactory.

Even when singing is done merely for the enjoyment of an institutional community there is no reason why it should not be done as well as possible. An adequate music leader can do much to improve technically the achievements of groups of such singers as are found in welfare institutions. The same rule applies to the vocal activities of the music program as to the instrumental ones, namely, that the inmates shall be led musically as far as their endowment, inclination, treatment, and education make practicable. This implies on the other hand that none should be burdened with technicalities for which he will have no reasonable use or which will destroy his natural interest in music.

Most inmates on discovering that they can sing will be found ready to join in group singing. Besides, there are many persons, both with and without a singing voice, who harbor a secret wish to learn how to sing. Joining a group means for them frequently a first and somewhat unostentatious step in that direction, and it may offer an opportunity for co-ordinated physical and mental development.

Vocal activities in many institutions comprise a major part of the music program. In range of complexity they include: informal group and community singing; chorus, note-reading, and sight-singing groups; and individual and ensemble work.

INFORMAL GROUP AND COMMUNITY SINGING

Since spontaneous singing in small groups is for institutional inmates an expression of musical and social trends, it should be officially recognized and encouraged. Time should be set apart when such singing can be freely practiced as a recreation. In addition, community gatherings, stunt nights, and vaudeville performances should provide opportunities when the achievements of these groups may be made a contribution to the program.

The most frequent types of free singing groups are the "barber-shop" quartet and ethnic singers, especially the Negroes. Ethnic groups should be encouraged to practice and perform their own folk-music for reasons of social adjustment. They are often shy and embarrassed about it, particularly if it is associated with feelings of insecurity in their adopted country. Asking a group of Poles or Italians to sing their own songs may help them to overcome their "rootlessness." It may even be necessary to train a foreign-born person or a Negro in his native and racial songs, because before his institutional stay he had had no contact with this heritage of his people. Efforts to this end should not be spared in view of the desirable social results that may follow.

Community song meetings may be defined as gatherings of the inmate population where most of those present take part in the singing. To such meetings, which should be a feature of every institution, all persons should be invited who wish to sing or who like to hear others sing. Their main purpose is to provide through common musical interest and effort a time of good cheer. It is a well-known fact that the most attractive entertainments offered by visiting performers cannot compete in popularity with those given by inmates themselves. In such performances inmates can demonstrate both to themselves and to their audience their abilities and social contributions. The deficiencies and handicaps that brought them to the institution are thus offset and temporarily forgotten. The socially constructive element of a community song meeting

lies in its permitting a great number of inmates to contribute to an event of general goodwill and good cheer.

Song meetings may be held indoors in an auditorium, chapel, or hall, and in the summer in the open air, in the yard, or on the lawn. These meetings should be called by names chosen by the inmates themselves, such as Musical Rally, Song Festival, and the like. Moreover, their initiative and resourcefulness in planning and running them should be called upon. Meetings should be informal and vary with the inmates' interests and preferences. If an entire session is devoted to group singing exclusively, the program should last not longer than thirty to forty-five minutes. Songs which the inmates like or can be taught to like should be used. With other matters included the meeting should close after one hour. One of the reasons why community song meetings sometimes fail to remain an attraction is that they are overdone in frequency and length. In some institutions a demand for them permits singing as often as once a week; in others not more than once or twice a month.

Community singing can be successfully introduced as part of a program devoted to other functions. It is already a practice in the hymn-singing of religious services. It can likewise be used in secular meetings, be they theatrical performances, dances, or patriotic ceremonies, when it helps to develop a unified spirit and to attune the population emotionally to the level of the occasion. It may also prevent tiresome waiting and disorder between inevitable pauses in the program.

If an entire meeting is devoted to community singing, the program should contain a number of standard songs,[1] like The Old Folks at Home and some of the popular "latest hits." Contributions by individuals or groups should always be welcomed. In this way the institution's free-lance music ensembles can be publicly recognized. It is self-evident that these gatherings can be expanded into community music meetings at which instrumental and other offerings are also put on the program. Even individual stunts or tricks, and the telling of stories and jokes, should be interspersed between songs. It is often advisable, through new music, to

[1] See Twice Fifty-Five-Community Songs Series, C. C. Birchard and Company, Boston. Also, The Blue Book of Favorite Songs, Hall and McCreary Company, Chicago, 1928.

introduce to a limited degree an educational element into these meetings. The new preserves the interest and often stimulates the development of taste and skill on higher levels of artistic performance.

Community singing can be a success in a children's home and likewise in homes for the aged. Where populations vary from hundreds to thousands it can also achieve good results, a band or an orchestra perhaps providing the stimulus and accompaniment for hale and hearty singing.[1] Its most practical feature is its flexibility as a means of occupying and entertaining small and large groups of heterogeneous persons in an orderly and inspiring way by their own efforts, with programs that vary through all the grades of musical and public taste.

CHORUS, NOTE-READING, AND SIGHT-SINGING GROUPS

Frequently inmates like to do more intensive musical group work than community singing alone offers. Formal chorus[2] practice in regular weekly sessions is recommended, even twice a week, when circumstances permit. The aim should be first to produce as good a tone as possible; then to learn to sing parts and to follow leadership in musical interpretation.

Many older people, not content merely to sing in community gatherings, would like to practice vocalization and to learn the part-singing of good songs. In regions where choirs and choral societies abound, inmates may be found who show ability in sight-reading and part-singing. However, they will be mixed with inmate singers not familiar with musical notation and part-singing. Although it is advisable to give each choral singer a song book or part with text and music, it is not recommended to make of these choral group meetings sight-reading lessons. That should be undertaken in a different type of meeting, which will be discussed next.

Most amateur singers of the beginner and the mediocre type have

[1] For orchestra or band-orchestration accompaniment of community songs, see Bibliography, p. 424.

[2] For the organization and conducting of choruses see: Wodell, F. W., Choir and Chorus Conducting: A treatise on the organization, management, training and conducting of choirs and choral societies, Theodore Presser, Philadelphia, 1909; also Coward, Henry, Choral Technique and Interpretation, Novello, New York and London, 1914.

a greater vocal than sight-singing technique. If limited to singing parts that they can read, they will be barred from a large and interesting repertoire in which they can participate when permitted to learn by rote. Rote-singing being what many chorus singers do anyhow, group meetings of the average institution chorus should be confined to the learning of the parts by this method, with whatever extra help the individual chorister may derive from looking at his music page.

Two, three, and four-part singing should never be asked of inmates not equal to such advanced work. The psychological and social purpose is always to lead the singer to co-ordinated emotional and intellectual action, expressive of his conscious will and concentrated attention and effort. Although attempts may be made to improve individual singing methods, the practicing, progress, and ambition of the group as a whole, as in other musical endeavors, should not be sacrificed to extensive work with individuals. This latter work should be done in special sessions. The chief merit of institutional chorus singing is its well-sounding and whole-hearted execution in unison or part-singing of an inspiring program.[1] Persons who wish to work toward a still more advanced level of choral singing may be taken care of in another group, where they may specialize in musical and artistic interpretation. Continued and detailed practice will then be required.

Group meetings should not be burdened with the mechanics of note-reading and sight-singing.[2] As already said, these cost too much time and goodwill on the part of the members who do not need nor care for the instruction. Only chorus singers who show great interest or for whose mental treatment such a study is desirable should be admitted to the sight-singing classes.

Sometimes inmates of a mature age wish to take up again a skill that they practiced and abandoned at an earlier period in life. If permitted to do so, they will often prove serious and patient students. Special music sessions are recommended to serve these needs. This type of occupation will attract inmates, young and old,

[1] Samples of chorus material for institutional chorus groups will be found in the Bibliography, pp. 426–427.

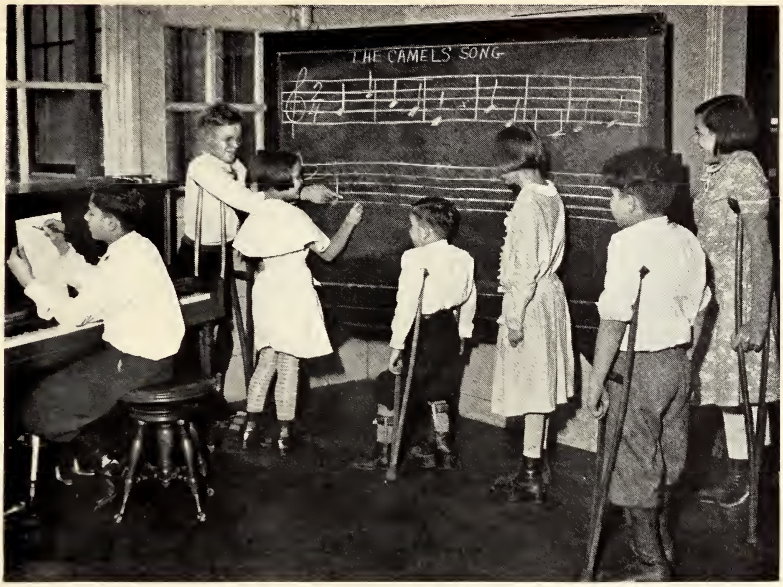
[2] Printed material for the instruction of note-reading and sight-singing groups is listed in the Bibliography, p. 426.

who are timid and need skilful encouragement to overcome their inhibitions to the degree that they will participate in musical activities.

Instruction in note-reading and sight-singing may be used as a subtle means of adding a perceptual interest to the sensory one. It may also help to rebuild the power of solving intellectual problems. Skill and practice in these subjects require an intellectual penetration of musical formulae and the translation of these symbols into tone. This is a complicated physio-psychological process, demanding a mental endowment and energy that not all inmates can muster. Besides, if one is not highly interested in music, the reading of notes becomes a useless and tedious drudgery. Note-reading requires the perception of rhythmic and melodic relationships, a conception of pitch, consonance, tonal intensity, and dynamic progression. All these impressions and conceptions must finally build up in the mind a sound-image. The sight-singer must at once transform the sound-images that the perception of the written notes awaken within him into vocal tones that correspond with the sound-image. He becomes an able sight-singer when his perceptions, sound-images, and tone production correspond correctly with the reality of the symbols. The process of symbol recognition and sound production must be done in the exact speed and rhythm that the written notes indicate, so that the sound effect produced by the singer is the true expression of the note formula before him on paper.

This résumé indicates the mental faculties entailed in note-reading and sight-singing, and that only those who possess sufficient intellectual faculty can do this kind of work. On the other hand, note-reading and sight-singing are splendid exercise for those thus far only emotionally and sensorially interested in music and who should be encouraged to take a more intellectual and less subjective interest in it and in life in general.

Note-reading, finally, is an absolute prerequisite for membership in band or orchestra. Classes in it should be an established feature of any ensemble work. With the constant turnover of the institutional population, an uninterrupted functioning of band or orchestra can be insured only by the recruiting and training of sight-singers and instrumental players in preparatory groups or classes.



Courtesy of Miss Frances E. Shirley, Superintendent

NOTE-READING CLASS

Industrial Home for Crippled Children, Pittsburgh, Pennsylvania, 1932

Courtesy of Dr. Walter R. Krauss, Superintendent

GIRLS' ORCHESTRA—SCHOOL GROUP

Pennhurst State School for the Mentally Deficient, Pennsylvania, 1930

INDIVIDUAL AND ENSEMBLE WORK

The vocal possibilities of inmates differ according to personalities and needs. Those without previous training, the development of whose voice is thought desirable, will constitute a separate group, the program for whom may include breathing and other exercises to improve the speaking as well as the singing voice.[1] To make this type of instruction desirable, the inmate's attention must be directed to the musical effects rather than to the mechanics of the exercises.

Inmates who have had vocal training and been good singers will make up another group. For these, sessions with individuals or with groups of not more than two or three at a time are the most practical. The work will consist of helping persons who had given up practice to begin again and of coaching those still in practice.

Aside from these two groups there are others who also need this kind of instruction, even though at first they may not have any musical interests. Vocalization is an easy way of interesting introspective inmates in something besides themselves and their worries; it now and then discloses gifts that have never been developed. Not for the sake of musical results, however, should these inmates receive instruction in vocalization, but because of their particular psychological state. Instruction will always be individual.

In all types of institutions there are occasionally persons suffering from speech defects. Some show much improvement after receiving singing lessons, which serve as indirect speech exercises. It is important to focus their attention upon the subject matter rather than upon the technical aspects. By interesting them in the poem, the song text, the dramatic story, their efforts are diverted from tone production, which indeed is facilitated by easing the tension. They should be made to feel that errors are corrected for musical tone, not for imperfect speech. Because of the nature of their difficulty, it is necessary at first to teach them alone and to keep them out of even a small group of three or four persons until they have overcome their inhibitions.

Just as there are inmates who suffer from too much ego-consciousness, there are others who should have a little more confidence

[1] Fillebrown, Thomas, M.D., Resonance in Singing and Speaking. Oliver Ditson Company, Boston, 1911.

and initiative. With such persons a special procedure is indicated. Some show a furtive interest in singing which should be encouraged. There is, however, no use at the outset in having them join a vocal group; most likely they would not sing one tone. In a private room when he is sure that there is no one in the vicinity, such a person may be willing to sing a little with the instructor. It does not matter how much of a singing voice he has, but it may mean a great deal how much interest can be awakened in him to overcome his worries and weaknesses. The director should try patiently to turn his attention to the making of music. In the beginning his student may concentrate only a few minutes on the task; he may talk a great deal on extraneous matters, or say nothing at all, or insist that the instructor play for him. The latter must feel his way and lead the student to do some singing himself.

Having an open ear for the inmate's communications is in harmony with the objective of the lesson if it will induce him to concentrate more and more on the subject of the hour, singing.

With inmates who have been efficient singers, the only object of the private lesson is to keep them on a good technical level. Great care must be taken not to encourage them in fantastic hopes of a professional career after discharge. Therefore all material to be used with them should be arranged for institutional service in common with the group singers, chorus as well as solo work. Nor should the director promote institutional concerts and radio performances with the idea of featuring an individual. It must not be forgotten that when the public seems to show interest, it is often merely because the performer is a prisoner or patient; that people will applaud him for anything he does, independent of his achievements as rated by ordinary standards. Instruction must therefore be rigorously limited to the pursuit of music as an avocation which will mean a better integrated and socially adjusted individual.

Singers assigned to solo parts for service or performance will often need incidental private instruction. It should be given to at least two persons together, one as understudy. The presence of other pupils allows all to take short rests and makes each in his turn an observer, without the personal touch of instructor and pupil being lost. Pupils who have not advanced to the stage where they will pay serious attention to work in the presence of

others, should for a time be instructed privately and tried out occasionally with a few companions.

If it serves their treatment, inmates with trained voices should be encouraged to practice ensemble singing, both for their own benefit and for that of the others. When there are only two, duets can be practiced; if more, other combinations may be worked out. Many artistic persons are inclined to perform for others. Granted that egocentric and extrovert trends govern the inclination, a personal talent used for the joy of others will help to give it a more altruistic direction.

MANAGEMENT OF VOCAL GROUPS

Because the vocal program of welfare institutions is primarily designed for untrained voices individual lessons play a minor part in it, the major activity consisting of group work of a non-technical nature. Its main musical objective is simply this: to teach inmates to sing a varied repertoire of simple, beautiful songs, in tune and with proper expression. The methods and materials to be used are therefore important. Inmates with more than average vocal endowment should be encouraged to develop their solo repertoire, provided this is in harmony with the socially educative object of their treatment, and to assist in the performance of the simpler program of the entire institutional population.

There is a sound psychological reason why vocal activities should aim toward group attainment rather than toward individual technique. Since singing is the most subjective of all forms of music, a much greater degree of egocentricity can therein be detected, even in that of the advanced vocal artist. It is used by some handicapped persons as a means of self-display beyond other compensation mechanisms. Not infrequently inmates seek an outstanding role even when lacking the necessary qualifications. It is the music director's task to try to develop a more objective interest, first, by stimulating occupation with the subject matter, especially interpretation of the content; second, by making singing chiefly a group activity and, only in exceptional cases, a matter of individual performance.

Institutional group singing as already noted is of two kinds: formal and informal. Formal meetings are usually held with not

more than 50 members; they are suitable for groups like the chorus or choir and glee and music-study clubs. Informal meetings, known as community meetings, bring together a whole population, hundreds of inmates, or from 30 to 50 people living in one part of the institution—a ward, cell-block, or "family."

Formal meetings are devoted to serious study, be it practice, rehearsing, or discussion and planning. The last two occupations go poorly in community meetings because lack of intimacy prevents free expression. In both group and community gatherings it is possible to seek a few musical aims without impeding the congenial and social spirit of such meetings.

The main musical objectives of a group that meets regularly are: first, development of an interesting repertoire, and second, interpretation of songs that will widen the inmates' range of expression. The Bibliography offers publications giving technical advice on the organization and leading of community singing and chorus work. The following paragraphs give supplementary suggestions about methods and materials.

Conducting and the Assimilation of Material

Since vocal group meetings are particularly appropriate for fostering social contacts and attitudes, the music director should attune his manner of conducting to these goals. He must build up homogeneity among his students by leading them to express sympathetic feelings and preferences in common musical action.

For many persons, to become "at home" in a group takes time, even under the most favorable circumstances. Personal conditions and attitudes account for this. In the beginning a person may feel not only aloof but even hostile to the group. As soon as the leader succeeds in making such a person feel that his comrades are helpmates in an occupation liked by all and that contributions from each are expected, the first step has been taken toward a sense of belonging.

Even in the few minutes required to introduce a song and have it performed, it is possible to lead a group to think, discuss, and act upon identical principles. Some inmates behave better in an individual session than in a group meeting. This is due partly to the exclusive attention received in that session, and partly to the direct

influence of other persons. Being a member of a group leaves an inmate more to his own devices, with room for subjective thinking and unobserved action. Although a group imposes restraint on outward behavior, it does not necessarily do so on one's trend of thinking. The leader should therefore cause members of a group to give constant evidence that their feelings and thoughts are with their actions. He should not take it for granted when everyone sits quietly and seemingly pays attention, that all are mentally present, heeding what he says and does.

In instrumental group work the degree of an inmate's attention can be measured by watching him play. In singing groups it is more difficult to estimate his response. For this reason it is better to organize small vocal groups and build the program on their needs and abilities. That can be done only if members do not vary too much in mental ages, development, and skill. The leader will have to study the participants carefully and perhaps transfer a few individuals from one group to another. Small vocal groups of untrained singers needing a great deal of attention should if possible have a maximum of 12 to 15 members; larger ones a maximum of 30 members.

As soon as regular practicing groups are organized, definite objectives in the form of concerts and performances become psychological and social necessities. In group activities like choral and instrumental music which demand continuous rehearsing, it is suggested that special occasions be created at which the work of the group can be publicly demonstrated, enjoyed, and applauded. Such occasions may consist of religious services where sacred compositions can be performed; or concerts that present secular compositions; minstrel shows in which light and popular choruses are introduced; or operettas and cantatas for the performance of choruses of a more ambitious and dramatic nature.

If the group is relatively small and not advanced, programs need not be long nor even fill an entire bill. Elaborate programs should be given only where talent and achievement can guarantee satisfactory entertainment. Otherwise, a short contribution to a community music program, social evening, or other entertainment, has more chance of success.

Much singing in institutions is done without note-reading, even

if inmates sing the words from printed text. Melodies of standard songs are sung from memory, and unfamiliar ones are learned by imitation and rote. Some handicapped, undeveloped, and mentally upset inmates are not able to read or to concentrate on a printed text of any kind. Many love to sing. For them, learning by rote and from memory is the only method possible.

To these inmates a song should be made interesting and clear through a vivid and precise presentation of text and music. There should not be room for the slightest doubt or hesitation about any detail of the piece. Even with the rote method, the leader should look for overt proof that the inmate's mind actually tries to penetrate the significance of the subject matter. Singing by rote can easily become a parrot business, and result in superficial, mechanical imitation of sounds, without any concentration on the meaning of the text. If inmates in the small groups give only mechanical attention, the director should try to make them describe in their own words what they are singing.

Teaching a group to sing a song without encumbrance of printed texts is a highly interesting task. It requires from the leader and the group a concentration on the subject matter that singing from printed music does not always produce. When a majority of the inmates cannot read notes or sing at sight but can read printed text, song sheets with the text are the most practical material.[1]

[1] Song sheets of standard type are available in small and large quantities at a nominal price at the National Recreation Association, 315 Fourth Avenue, New York.

Another plan is presented by Kenneth S. Clark in Community Singing and the Community Chorus (National Bureau for the Advancement of Music, 45 West 45th Street, New York): "Perhaps you can get a local newspaper to print such a sheet gratis, or a department store or music merchant to provide it as a form of advertisement. If the words of copyright songs are used on this sheet, it is necessary to secure permission for such use from the publishers. Information regarding already published word leaflets may be had from the National Bureau for the Advancement of Music."

For large groups of community singers it is practical to use song slides instead of leaflets, sheets, and books. These would be for use on a stereopticon and portable screen or on the projection lantern attached to modern motion-picture and sound-reel machines.

The Standard Slide Corporation (226 West 56th Street, New York) and other firms furnish to order song slides with music and text or with text only. They have a supply of ready-made song slides and the materials that are needed to make individual song slides. The text can be printed on the carbon and celluloid sheet with a typewriter. Thus one can prepare his own slides in a few minutes.

Singing from a screen is specially advisable for very large groups and for inmates

Texts with music in sheet and book form should be given to those who can master note-reading. For them such work is an educational assignment. Printed material should not be given to persons for whom it might become an opportunity to yield to trends of destructiveness. By adhering to this rule one can prevent such material from being used for the making of paper dolls, boats, and projectiles, or as stationery for clandestine amatory notes.

The Use of Forms and Styles

In very elementary group work attempts at part-singing are frequently futile. Part-singing requires a sense of harmony and an assuredness of pitch that are alien to many inmates. Negroes have a natural talent for it. The policy for a white vocal leader should be not to interfere with the harmonizing tendencies of this group, but to take care that it sings true to pitch and then to widen its repertoire.

Part-singing is only one form of vocal music-making. There remains the art of unison singing, which is too often neglected by leaders of groups. Even in elementary groups a love for and skill in expressing the musical beauty of great art songs in unison singing can be developed. To bring it to the highest degree of perfection possible, the music leader must select interesting and artistically satisfying material. When this is perfectly learned a portable organ or a small vocal or orchestral ensemble to give harmonic support will enhance the musical effect.

An example of the type of song fitted for such treatment is the Cradle Song by Franz Schubert, Sleep Thou, Sleep Thou, Mother's Arms Enfold Thee.[1]

When a community group has learned to sing unison songs on pitch and rhythmically correct, the moment has arrived to try a few simple rounds. Rounds to suit various ranges of musical ability can be found in special collections and in general song

whose mental concentration needs reinforcement. The room need be darkened only to the extent that the text on the screen is clearly visible. Semi-darkness is more stimulative to group singing than absolute darkness. It also permits better supervision.

[1] No. 2, in Twice Fifty-Five Community Songs: The New Green Book. C. C. Birchard and Company, Boston, 1917.

selections. One of the easiest is the beautiful melody, Lovely Evening.[1]

> Oh, how lovely is the evening, is the evening,
> When the bells are sweetly ringing, sweetly ringing!
> Ding, dong, ding, dong, ding, dong!

The methods and subject matter to be used for choral singing follow in the main the systems and programs worked out in public school and recreation centers. A few remarks on their institutional application are offered.

As already noted, the main musical objective in choral work should be the singing of a number of not too complicated choruses of aesthetic value that lie within the vocal range and musical understanding of inmates. These choruses may be taught by rote. Only those who through vocal, musical, and mental endowment are able to master the technical problems can participate in the activity with enjoyment. Musically advanced singers can assist those less developed.

Rehearsals should last not longer than one hour and be held once, or at the utmost twice, a week. Attention should be focused on the subject matter. Musical aims, such as tonal beauty, rhythmical precision, and purity of ensemble work, should be constantly striven for. Firmness in part-singing is gained by having short sessions with each choral section and by not attempting part-time work together until each section can sing the melody by itself. If various sections must practice together, each section should practice not more than one sentence for only a few minutes at a time, in order to keep the whole group continuously occupied.

To prepare the group for a convincing interpretation of the song the meaning of the text should be analyzed and discussed. This permits philosophical discussion of the situations and problems of life touched upon in the song, which leads to a mood and attitude of willingness to sing it. The more ideas the leader can evoke and the more persons he can stimulate to participate in these discussions, the more assured can he be that they will follow him and sing heartily. Discussions having their starting point in a song

[1] No. 21, in Twice Fifty-Five-Plus Community Songs: The New Brown Book. C. C. Birchard and Company, Boston, 1929. Used by permission of publisher.

that is practiced may serve as periods of relaxation. Periods of singing and discussion should alternate, and in subject matter complement each other. Programs for these meetings should be planned systematically.

An equal and smooth tone can be developed in a choral group through unison singing practiced as a diversion from the routine of part-work. The Syrian Christmas Chant[1] taken from the Byzantine Orthodox Church Service, Thy Nativity, O Christ, Our God, can be impressively sung in this style.

Thy nativity, O Christ, our God,
Hath arisen upon the world
As the light of wisdom,
For at it they who worshipped the stars
Were taught to adore Thee,
The Son of Righteousness,
And to know Thee,
The Orient from on high.
O Lord, glory to Thee!
Glory to Thee, who hath shown us the light!
Glory be to God on high,
And on earth peace, good will toward men.

Chants can also be successfully used as exercises in enunciation and in the clear and dignified recitation of vocal texts like the Lord's Prayer.[2]

The Program

Planning programs for single meetings as well as for series of meetings will make them continuously attractive to inmates and less of a problem for the leader. There is nothing so disconcerting as having to think at the last minute what the next number shall be. A few numbers may be left to the choice of the group; sometimes the entire program may be so chosen. This should be done by policy and for a definite purpose.

The contents of a program will depend upon the aim of the meet-

[1] Botsford Collection of Folk-Songs. Translated by Archbishop Germanos. G. Schirmer, Inc., New York, vol. 1, p. 141. Used by permission of publisher.

[2] Our Father Who Art in Heaven, No. 113, in Assembly Praise Book for Schools, Academies, Colleges, Societies, compiled and edited by Leo R. Lewis and Leon R. Maxwell. C. C. Birchard and Company, Boston, 1926.

ings and the types of inmates of which the groups are composed. In making diversified programs it will prove helpful to classify the vocal material as follows:

American folksongs
- Patriotic
- Regional
- Plantation
- Negro
- Indian

Popular songs
- Sentimental
- Rhythmical

Folksongs of various nations

They may be classified nationally as: English, Scotch, Welsh, Irish, Scandinavian, Dutch, German, French, Italian, Spanish, Russian, Polish, and so forth; or by historical periods as: ancient, mediaeval, modern.

Comic songs
Dance songs
Juvenile songs
College songs

Devotional songs
Lyric art songs
Operatic songs
Oratorios

The music leader will have constant practical use for such classified lists. A card file of them is convenient, on which he should record the songs used for each group, noting objectives aimed at and results obtained. If these few administrative points are conscientiously adhered to, innumerable interesting programs may be prepared over several years for many groups without exhausting the supply or repeating it too often.

The Bibliography on vocal material contains well-known collections of songs with all the varieties noted above.[1] The topical lists serve both musical and social needs, but classifications according to other principles, such as musical intricacy, are occasionally desirable. In compiling a community song program, schemes like the following can be set up from such lists:

Program of 12 songs:

Patriotic	America
Plantation	Old Folks at Home
Negro	Swing Low, Sweet Chariot
Italian folk	Santa Lucia
Comical	Old Zip Coon

[1] See pp. 426–427.

Popular	The Old Spinning Wheel
Operatic	Anvil Chorus from Il Trovatore
Art, Lyrical	Ah! 'Tis a Dream—E. Lassen
Regional	Cowboy Song
Popular	Peggy O'Neil
Round	Lovely Evening
English folk	Sally in Our Alley

METHODS OF SONG PRESENTATION AND INTERPRETATION

The selection of material and methods for definite goals depends so much on the character of inmates and the composition of various groups that the leader must base his judgment on experiment and experience. He should be allowed a great deal of leeway. Therefore the ideas on methods of song presentation and interpretation in the following series of examples are intended merely as broad suggestions. As in the instance of instrumental activities, they deal with simple beginnings and discuss progressive methods that have proved practical in vocal work with institutional inmates. The underlying principle of progression in song material is this: The less power of concentrated thinking and abstraction a person has, the more is he in need of concrete visual impressions and sensory experiences in order to be interested and to learn.

Interpretation in Dramatic Forms

The presentation and interpretation of song material in dramatic form is capable of gradation according to the degree of concentration and abstraction that it requires. The steps are as follows: expression of the content through (1) movements of the hands; (2) motion of the entire body as part of a group; (3) independent motion of the body; (4) combined forms of motion in song, dance, and action; (5) expression of character; (6) the dropping of the dramatic, physically externalized form of presentation, and the concentration on the pure vocal expression.

The song material natural for small children contains but a few ideas of a simple, concrete type and is often accompanied by bodily action. Institutional inmates of the same elementary level are the lower grades of the mentally deficient, mental patients who have regressed to a more primitive mental phase, and the very senile.

Material suitable for them is the kindergarten song, Two Little Dicky Birds.[1]

Two little Dicky Birds sitting on the wall,
One named Peter, one named Paul,
Fly away Peter, fly away Paul.
Come back Peter, come back Paul.

A child's interest and participation is won by following Froebel's example of introducing the song as a finger game. The two thumbs are the two birds. The sound impressions caused by the words and the melody are supplemented by the visual impressions of the thumbs. The child's imagination is called into play by having the thumbs represent the birds, Peter and Paul. Participants respond by attention and singing and by a desire to play the song with their fingers. From this elementary level the repertoire follows closely the songs that have been found useful for various ages in schools.

After the finger-game songs come the action songs that require movement of the entire body. An example is The Snail:[2]

Hand in hand you see us well
Creep like a snail into his shell;
Ever nearer, ever nearer,
Ever closer, ever closer,
Very snugly indeed you dwell,
Snail, within your tiny shell.

Here the leader, followed by all the pupils with hands joined, keeps marching in a circle, making it smaller and smaller in spiral form until the entire line is wound up like the spring of a clock, with him at the very center. Participants do not move independently, but march hand in hand. It is possible to use such a song for inmates who need the physical assistance of other group members.

Of this kind of kindergarten material abundant literature exists. Some of the methods described can be applied with modifications to vocal work with adult women whose mentality functions on the age level of a child.

[1] In Songs and Rhythms for the Child in the Home, p. 6. Circular 250, December, 1931, Extension Service of College of Agriculture, University of Wisconsin, Madison.

[2] No. 68, in Twice Fifty-Five Games with Music: The Red Book. C. C. Birchard and Company, Boston. Used by permission of publisher.

Another example of a similar type is the action song, Good Night, Ladies,[1] where the singers move in groups but without the physical support of each other.

Good night, ladies! Good night, ladies!
Good night, ladies! We're going to leave you now.
Merrily we roll along, roll along, roll along,
Merrily we roll along, o'er the dark blue sea.

Easily dramatized, the song groups can be divided into two sections, one of which impersonates sailors taking leave of their sweethearts, and the other representing the sweethearts. The sailors salute the girls, and these curtsey to the sailors, then each sailor and girl join hands and the couples skip around to the music.

Singing and acting of this kind will attract not only children and women but boys and men. This is an excellent song to secure the full interest and participation of persons whose thoughts start wandering when they have physically no more to do than to sit on a chair and sing.

A more elaborate accentuation of full bodily participation in and interpretation of songs leads, along rhythmic lines, to the dance, and along poetic lines to the drama. Both elements of interpretation are embodied in the dramatic dance, an illustration of which is the Swedish folksong, I See You:[2]

I see you, I see you,
Ti-ralla, ralla, la la la,
You see me and I see you,
And you take me and I take you.
You see me and I see you,
And you take me and I take you.

These songs are really dances with a dramatic element added through the text, especially useful with inmates who tend to introspection. Response should not be allowed to stop at a few murmurings and to end with submergence in day-dreams, but should be directed toward full mental and bodily participation in the group action required in these folk-dance songs.

[1] No. 38, in Twice Fifty-Five-Plus Community Songs: The New Brown Book C. C. Birchard and Company, Boston. Used by permission of publisher.

[2] Hinman, Mary Wood, Ring Dances and Singing Games. A. S. Barnes and Company, New York, 1915, p. 43. Used by permission of publisher.

The dance songs of various nations record a multitude of human situations. This is the outstanding element that distinguishes them from the simple, concrete ideas of the children's action songs. Among institutional inmates they attract not only those of child-like minds but mature and healthy men and women.

Examples of dramatic dance songs of more complex or involved type follow: The Farmer in the Dell,[1] the well-known English folk-dance tune, is much beloved by children. The dramatic impersonation and characterization include that of a farmer, a wife, a child, a nurse, a cat, a rat, and a cheese. The Sleeping Beauty,[2] an old German folk-dance tune, is attractive also for older people. The action which takes place during the singing includes a large outer circle of people, a smaller inner circle of courtiers, the princess, the fairy, and the prince. The fairy breaks through the circle and goes to the princess; princess and courtiers fall asleep. The outer circle raises hands high and forms a hedge. The prince breaks through, sings to the princess, and wakes her and the sleeping courtiers. They all walk around singing and dancing in the center, while the people of the outer circle skip about them.

America also possesses a folklore literature which contains material that can be used for elementary education through song, dance, and dramatization. An example is the Sun Dance of the Cheyenne Indians.[3] The action is centered around the Sun Dance Pole, opposite the Council Rock. Four old men enter, symbolizing the quarters of the world. They are dressed to represent a white rabbit for the North, a red wolf for the East, a badger for the South, and a gray bear for the West. After some action they raise both hands in silence to the Great Spirit, sing the Sun Dance Song, and then to the same music begin the ceremonial Sun Dance.

Impersonation of dramatic characters becomes possible through the simple and concise forms prescribed by the dance song. The physical presentation of the subject has a double advantage; first, because it obliges the performer to assume a character different from his own and to concentrate on the physical interpretation, and

[1] La Salle, Dorothy, Rhythms and Dances for Elementary Schools. A. S. Barnes and Company, New York, 1926.

[2] *Ibid.*

[3] Buttree, Julia M., The Rhythm of the Redman in Song, Dance and Decoration. A. S. Barnes and Company, New York, 1930.

second, because the impersonation interests other participants and the audience.

A song performed in plain vocal style with its dramatic element merely indicated by dividing the singers into groups would represent a further step in the direction of objectivating the interpretation. A good example is Reuben and Rachel.[1]

Woman:

Reuben, Reuben, I've been thinking
What a queer world this would be,
If the men were all transported
Far beyond the Northern Sea!

Man:

Rachel, Rachel, I've been thinking
What a queer world this would be,
If the girls were all transported
Far beyond the Northern Sea!

If the group is made up of both sexes the lines are logically allocated to men and women, otherwise the division into two sections is artificial. In the latter instance, assignment of the different sexes is, if well introduced, always a cause of merriment. Finally, the element of dramatization of a song may be minimized to a simple incidental effect.

Old Black Joe[2] offers a surprise by having a section of the group in response to the line, "I hear their gentle voices calling," sing from a hidden place the three closing words, "Old Black Joe." The dramatic effect which seldom fails to make a deep impression depends upon the unexpected chanting of the heavenly chorus made up of the darky's departed friends, as Old Black Joe hears it in his imagination.

Interpretation in Poetic and Musical Forms

The higher the mentality of a group and the broader the musical and cultural development, the more opportunity to introduce songs built on abstract ideas. Aesthetic interpretation may be developed by increasing perceptual association and by stimulating the imagi-

[1] No. 51, in Twice Fifty-Five-Plus Community Songs: The New Brown Book. C. C. Birchard and Company, Boston, 1929. Used by permission of publisher.

[2] No. 20, *Ibid.*

nation to accept reality. Means to accomplish this mental hygiene task are activities based on concentration upon concepts that promote a socially and emotionally satisfying philosophy of life. This should come to expression in the activities.

A music leader who studies the ideatic content of song literature will find much attractive material of musical value that has philosophical significance in developing the inmate's socialized thinking. Song meetings can thus inculcate ideas about actual life and sympathetic attitudes toward its social problems and ideals.

A deepening of the inmate's ideatic contacts with humanity can be advanced through systematic introduction to the great folk and art songs of the world. His power of musical and poetic interpretation will increase with his insight.

An example of poetic material suitable for such use is Goethe's poem, The Erlking, as set to music by Franz Schubert.[1]

Who rideth so late through night and wind?
It is the father with his child;
He has the boy so safe in his arm,
He holds him tightly, he holds him warm.

"My son, in terror why hidest thy face?"—
"Oh, father, see, the Erlking is nigh!
The Erlking dreaded, with crown, and robe!"—
"My son, 'tis but a streak of mist!"—

"My dearest child, come, go with me!
Such merry plays I'll play with thee;
For many gay flowers are blooming there,
And my mother has many golden robes for thee."—

"My father, my father, and hearest thou not
What the Erlking whispers so soft in my ear?"—
"Be quiet, oh, be quiet, my child!
'Tis but the dead leaves stirred by the wind."—

"Come, lovely boy, wilt thou go with me?
My daughters fair shall wait on thee;
There my daughters lead in the revels each night,
They'll sing and they'll dance and they'll rock thee to sleep."—

[1] Poem by Johann Wolfgang von Goethe, 1749–1832. Translated by Arthur Westbrook, music composed by Franz Schubert (Opus 1) in 1815. Published by Oliver Ditson Company, Boston, in Fifty Songs by Franz Schubert, edited by Henry T. Finck, The Musicians' Library. Published also in Fifty Mastersongs by Twenty Composers, edited by Finck, in the same library. Used by permission of publisher.

"My father, my father, and seest thou not
The Erlking's daughters in yon dim spot?"—
"My son, my son, I see, and I know
'Twas only the olden willow so gray."—

"I love thee so, thy beauty has ravished my sense;
And, willing or not, I will carry thee hence."—
"My father, my father, now grasps he my arm!
The Erlking has seized me, has done me harm!"—

The father shudders, he rides like the wind,
He clasps to his bosom the pale, sobbing child;
He reaches home with fear and dread;
Clasped in his arms the child was dead.

The value of this ballad for the development of subjective emotional attention into objective concentration lies in its gripping text. It tells in a few plain words a fantastic tale that moves swiftly to a dramatic climax. Schubert's music accentuates so clearly the emotional and dramatic sweep of the text that for those who are saturated with its contents the singing becomes a natural act.

After discussing how to make an artistic expression convincing by throwing into it all the feelings that a person has experienced in kindred situations, the director will gradually lead the discussion away from these subjective associations to the contemplation of more general human experience. He can show the difference between true and assumed expressions of affection; how in this poem the father's love for the child is indicated by his actions and not by assertions; under what circumstances a personal fate may receive wider significance than the application to a single individual; and many such points. The director will be successful in activating the inmates' concentration in so far as he is able to bring out in his use of the subject matter the elements that stir and satisfy the emotions.

Having once reached a desired aesthetic level in the material he uses, the music director must be flexible and ready if need be at once to give up that level. He must always count on setbacks in the intellectual application of some inmates, irrespective of whether they are mental patients or not. He must be prepared to find that untoward circumstances in their daily lives, as well as inner mental conflicts and pathological conditions, may reduce and even elimi-

nate for a time their power of concentration on music. Setbacks that are indicated by irregular attendance, lack of serious and efficient practice, obstinacy, slowing up of comprehension, and loss of control can often be met by changes in material or method. Although from an aesthetic point of view it may be painful to watch an inmate slide down from the practice of Schubert's song to the boisterous shouting of Sweet Adeline, the leader must remember that as soon as the mental and physical resistance of an inmate breaks down, he immediately retrogresses to more primitive levels. The yelling of Sweet Adeline is in such instance nothing else than a more uncontrolled, less cultured functioning of some of the same processes that on a higher level are factors in the patient's appreciation and interpretation of Schubert or Schumann songs. As soon as his powers integrate once more, he is likely to return to his previous cultural level.

Ability to present songs in a well-sounding manner must be developed in all institutional groups. Even with inmates who have a spontaneous love for singing, the leader must constantly emphasize beauty of musical expression. It is built up through improvement of the tone, the rhythm, and the style of inmates' singing.

Tone

The first and essential requirement of good musical expression by groups is beauty of tone. Inmates not used to singing under competent leadership have a tendency to sing with harsh and strident voices. Behind their untutored efforts seems to be a primitive intensity that leads to a very sincere and powerful but monotonous and unpleasant intonation. This is so frequent that it should be accepted as natural with untrained institutional vocal groups. It is the consequence of the emotional situation. By changing this, their musical expression can be influenced in the desired direction.

The leader's first objective is to obtain a soft, mellow tone. The most effective method is not to ask inmates to sing softly, but to choose a lullaby or nocturnal air, which suggests a quiet and calm mood and requires moderation in performance. It is natural to sing softly the Welsh folksong, All Through the Night.[1]

[1] Foresman, Robert, Second Book of Songs. American Book Company, New York, 1925, p. 38. Used by permission of publisher.

Sleep, my child, and peace attend thee,
All through the night!
Guardian angels God will send thee,
All through the night.
Soft the drowsy hours are creeping,
Hill and vale in slumber steeping,
I my loving vigil keeping
All through the night.

By introducing this song with a soft voice and in a few words drawing a mental picture of serenity, the leader will suggest the quietude essential to produce a pleasing tone quality.

Rhythm

Introduction of the proper mood is not always in itself a sufficient means to obtain an even, unified tone production from an institutional group. In slow melodies, musically untrained inmates frequently drag. It is useful to have the group clap the hands to the meter of the composition while it is being played or sung by the leader. This helps singers to become physically and mentally aware of the rhythmical structure and flow of the song, which are otherwise lost in the slow tempo. The group is then asked to sing the song to the accompaniment of its own hand-clapping. Thus the hand-clapping not only brings out the rhythmic element of the composition but acts as a control of the group's vocal effort, without the aid of a system of written notes.

Inmates frequently minimize the time differences between the various notes of a melody and sing a song flatly on a dragging group rhythm. Even the skips between the notes are not squarely brought out but are slid over in a slurring portamento. This produces a painful sound to a sensitive ear. The leader's influence should be an energizing power and prevent such collective following of the line of least resistance.

Elementary rhythmic joy is attained by large groups of institutional singers when they accentuate a pronounced rhythmical song like the Battle Hymn of the Republic by stamping the feet while they sing, "Mine eyes have seen the glory of the coming of the Lord."[1] The leader might ask the group to begin the stamping

[1] No. 94, in Twice Fifty-Five-Plus Community Songs: The New Brown Book. C. C. Birchard and Company, Boston, 1929.

softly a few moments before the singing and to increase in loudness until it reaches a climax in the chorus; finally, to continue stamping after the chorus is sung, letting the noise die out. In a very simple way the group thus learns to make a rhythmic crescendo and decrescendo, and achieves a solid, impressive mass effect. The second chorus can be whistled instead of sung. At another time the rhythmic design of the melody of the chorus can be marked by hand-clapping while the feet stamp the accompaniment.

The singing, whistling, clapping of the hands, and stamping of the feet can be assigned to subdivisions of the group. These simple devices insure rhythmic participation and accentuation by all and increase the musical effectiveness. Sometimes only a part of the song, for instance, the chorus of the Levee Song,[1] is appropriate for such treatment.

I've been wukkin' on de railroad
All de livelong day;
I've been wukkin' on de railroad
To pass de time away.
Doan' yo' hyar de whistle blowin,'
Rise up so early in de mawn;
Doan' yo' hyar de cap'n shoutin':
"Dinah, blow yo' hawn!"

When the leader requests some persons to make a noise that gives a convincing impression of Dinah blowing her "hawn," the presentation of the song is capped by a realistic climax.

Expression

A systematic and pleasant way of developing the style and musical expression of inmates' singing is through using various types of material. This should be done with community song, as well as with choral groups.

An institutional community-song program, for instance, is not complete without popular hits. Through them the leader reaches every inmate, young and old. More than anything else these symbolize life outside the institution. The announcement of a favorite song is usually met by an enthusiastic round of applause.

[1] No. 54, *Ibid.* Used by permission of publisher.

Even in the more formal choir and chorus rehearsals a popular hit is sometimes helpful, and the renewed outflow of energy caused by singing it does not stop when later a more difficult and classical number is rehearsed. There is a carry-over of energy. And since the favorites of bygone days revive old memories they should not be discarded. Even yesterday's songs have their place. Institutional music directors will do librarians a good turn when they store the popular hits as they come along, listed according to the years of publication.

Popular songs possess certain qualities that make them beloved —they are written in the vernacular. Their text consists of easily flowing word sequences expressing the range of feeling of the average man. They project in the plainest form thoughts he often harbors but does not formulate very clearly. In them he finds himself articulate. The popular song stands and falls with the chorus. Most inmates want to hear and sing only the chorus.

For the most part the song contains only one or two musical ideas of a catchy type. They are written in an easy compass for the voice and one note slides, so to speak, out of the preceding. A typical example of some years ago is Irving Berlin's Blue Skies.[1] Such a song offers at once wish-fulfilment and a hopeful view of the future. It does not help to solve any one of the trying problems of life, but it suggests for the moment a contented, optimistic mood. The melody sings itself. It can be taught in five minutes.

Besides the sentimental ditty there is the vigorous rhythmical song welcomed enthusiastically by the institutional community group and often sung with impressive power. A good example is I Love a Parade.[2]

Some popular waltz songs have a particular attraction for inmates, especially when they possess melodic swing and rhythmic lilt and express a simple sentiment. A song popular more than a decade ago is the Beautiful Ohio,[3] adapted from the waltz of the same name. The chorus runs:

[1] Irving Berlin, Inc., 1607 Broadway, New York, 1927.

[2] Lyric by Ted Koehler, music by Harold Arlen; originally introduced in the Cotton Club Revue. Harms, Inc., New York, 1931.

[3] Song by Mary Earl, lyric by Ballard Macdonald. Shapiro, Bernstein and Company, New York, 1918. Used by permission of publisher.

Drifting with the current down a moonlit stream,
While above the heavens in their glory gleam;
And the stars on high
Twinkle in the sky.
Seeming in a paradise of love divine,
Dreaming of a pair of eyes that looked in mine.
Beautiful Ohio, in dreams again I see
Visions of what used to be.

Stunt and comic songs, when introduced as a deviation from the regular program and if repeated only at great intervals, may add genuine merriment. An old standby of this type is MacDonald's Farm,[1] a song the humor of which consists in the imitation of farm noises in an accumulating rotation.

Another kind is the song made up by inmates collectively at a social party. On an agreed melody several members contribute a thought or a line in the required meter. The thoughts are not necessarily connected, and when the song is completed, which may not take more than a quarter of an hour, it should be sung with great vim—and after that forgotten.

The following was made up in this fashion, by request, to the old tune of After the Ball Is Over by a small group of male mental patients:

After the ball is over,
After the break of day,
Many a heart is aching,
Many a maid said nay!
After my life was busted
I quickly struck the hay
Slept on an Ostermoor mattress,
There let me stay!

There is a sort of grim humor in this crude and hasty compilation. The making of the text created much discussion and peals of laughter, till finally the ditty was sung with great intensity by everybody who had contributed a thought.

The music leader has at his disposal an equally varied and appealing repertoire for technically more ambitious glee club and choral groups. For gradual development of skill in musical and

[1] The Golden Book of Favorite Songs. Hall and McCreary Company, Chicago, 1923, pp. 126–128.

textual expression the unison rendition of solo songs is strongly advised. Well-trained choral groups can sometimes reach a fullness and beauty of musical interpretation that few of the members individually can attain. Varying styles of interpretation can thus be mastered. The songs selected should not require too wide a vocal range and should be of poetic spirit. An expression of the lighter genre of this type is Geoffrey O'Hara's Give a Man a Horse He Can Ride.[1]

Give a man a horse he can ride,
Give a man a boat he can sail,
And his rank and wealth, his strength and health,
On sea nor shore shall fail!

Give a man a pipe he can smoke,
Give a man a book he can read,
And his home is bright with a calm delight,
Tho' the room be poor indeed.

Give a man a girl he can love,
As I, oh my love, love thee,
And his heart is great, with the pulse of Fate,
At home, on land, on sea!

Many songs of classical masters are appreciated and sung by institutional choruses as favorite numbers of the vocal program. Among such is Shakespeare's lyric Hark, Hark! the Lark, as set to music by Schubert:[2]

Hark, hark! the lark at heaven's gate sings,
  And Phoebus 'gins arise,
His steeds to water at those springs
  On chalic'd flowers that lies;
And winking Mary-buds begin
  To ope their golden eyes;
With everything that pretty is:
  My lady sweet, arise;
    Arise, arise!

[1] Give a Man a Horse He Can Ride, words by James Thomson, music by Geoffrey O'Hara. Sheet music. Huntzinger and Delworth, Inc., New York, 1917. Used by permission of publisher.

[2] Finck, Henry T. (Editor), Fifty Mastersongs. Oliver Ditson Company, Boston, 1903. Used by permission of publisher.

Also Schumann's setting of Heine's poem, The Lotus Flower:[1]

The lotus flower doth languish
Under the sun's fierce light,
With drooping head she waiteth,
She dreamily waits for the night.

The moon is her true lover,
He wakes her with fond embrace;
For him she gladly unveileth
Her lovely flower face.

She blooms and gloweth and brightens,
And mutely gazes above;
She weeps and exhales and trembles
With love and the sorrows of love.

Both these texts offer in their sharply contrasting style and mood rich material for discussions on nature, flowers, England and Egypt, poetic and musical composition, the masters who created the songs, and the spirit in which they should be interpreted.

New chorus groups may be habituated to part-singing by using (besides rounds and chants) songs composed or arranged for a solo voice with a choral refrain or coda. Many folksongs are rewritten in this style, and it is perfectly feasible occasionally to have the solo phrases sung by the entire chorus. This keeps the whole group interested.

A folksong with a longer solo part of eight bars and a short chorus of only two bars is the Somerset (English) folksong, O, No, John,[2] of which a few stanzas follow:

On yonder hill there stands a creature,
Who she is I do not know;
I'll go ask her hand in marriage,
She must answer yes or no.

Chorus: O, no, John, no, John,
No, John, no!

O madam, in your face is beauty,
On your lips red roses grow;
Will you take me for your husband?
Madam, answer yes or no.

[1] *Ibid.* Used by permission of publisher.

[2] No. 10 in Twice Fifty-Five Community Songs: No. 2, The New Green Book. C. C. Birchard and Company, Boston, 1917. Used by permission of publisher.

O Madam, since you are so cruel,
  And that you do scorn me so,
If I may not be your husband,
  Madam, will you let me go?

The choral ending of each of its five stanzas, "O, no, John, no, John, no, John, no!" permits a very expressive (group) comment on the words uttered by the suitor and his beloved in the song. Each ending, although identical in text and music, requires a different interpretation.

The literature of sacred music contains several short choral sentences to be sung as musical responses in the liturgical service. They will be found in most hymnals under the section devoted to chants. An example is that of the Versicles and Responses sung to the sixteenth century music by Thomas Tallis:[1]

Minister: The Lord be with you.
Choral Response: And with Thy spirit.
Minister: Let us pray: O Lord, show Thy mercy upon us.
Choral Response: And grant us Thy salvation.
Minister: O God, make clean our hearts within us.
Choral Response: And take not Thy Holy Spirit from us.

An old English folksong with a more extensive but simple choral refrain is that favorite of boys' and men's choruses, "A Capital Ship."[2] In its refrain unison and part-singing alternate several times.

A capital ship for an ocean trip
Was the Walloping Window Blind!
No wind that blew dismayed her crew,
Or troubled the captain's mind.
The man at the wheel was made to feel
Contempt for the wildest blow-ow-ow,
Tho' it often appeared,
When the gale had cleared,
That he'd been in his bunk below.

[1] Boisen, Anton T., and Smith, Cecil M. (Editors), Hymns of Hope and Courage. The Pilgrim Press, Boston and Chicago, 1931, p. 32.

[2] In The Blue Book of Favorite Songs. Hall and McCreary Company, Chicago, 1928, p. 94.

Chorus

Then blow, ye winds, heigh ho!
A-roving I will go!
I'll stay no more on England's shore,
So let the music play-ay-ay!
I'm off for the morning train!
I'll cross the raging main!
I'm off to my love with a boxing glove,
Ten thousand miles away!

The next step from short choral sentences is the singing of refrains entirely arranged for part voices. The effect caused by the change from unison singing into part-singing is often gripping. A fine illustration is the old Hebrew melody, Song of Hope:[1]

Lift thine eyes, behold the light!
Turn to the east where dawns the day.
Hope and Faith, forever bright,
Guide and protect us on our way.

Chorus

Onward, strong and fearless soul!
Yonder stands the shining goal.
Out from the darkness, comes thy promise,
Turn tow'rd the east where dawns the day.

Angel Hope, whose snow-white wing
Bears ev'ry heart to realms of love,
O'er our grief thine aegis fling,
Lead and inspire us from above.

Arrangements like these are not too difficult for a chorus of well-trained institutional singers, and they will inspire an institutional audience with love for beautiful songs.

The last step is the singing of songs written entirely for part voices. In some institutions only two-part arrangements can be used for either male or female voices; in others, three- and four-part arrangements for group or mixed choruses. Many collections listed in the Bibliography contain the materials used in the school and glee-club choruses of this country for the most usual voice combinations. In some the songs have been graded according to technical

[1] No. 90, in Twice Fifty-Five Community Songs: No. 2, The New Green Book. C. C. Birchard and Company, Boston, 1917. Used by permission of publisher.

requirements; in others, arranged with a view to variety of content and diversity of style.

With such material available it becomes possible in institutions to organize special chorus groups for boys, men, girls, women, and mixed groups. Of all these groups perhaps the boys' chorus, with the changing adolescent voice, presents the greatest problem for certain music leaders. Methods have nevertheless been devised and collections published that meet the needs of the adolescent who likes to sing and that make it possible to have boys participate in group singing without injury to their vocal organs.[1]

Choruses written by the great masters express in the finished forms of the classical style man's most cherished sentiments, ideals, and social feelings. Learning and singing the simpler and shorter of these masterpieces lies within the interpretative power of well-organized and directed institutional choruses. To many inmates, participation means just as much musically, socially, and spiritually as participation in the choral productions of large oratorio societies means to music lovers of the outside community.

The repertoire of the institutional chorus groups should include both sacred and secular selections. The former will enhance the music program of the religious service. A fine example is the chorale Break Forth, O Beauteous Heavenly Light,[2] from Johann Sebastian Bach's Christmas Oratorio:

Break forth, O beauteous heav'nly light,
And usher in the morning;
Ye shepherds, shrink not with affright,
But hear the angel's warning.
This Child, now weak in infancy,
Our confidence and joy shall be,
The pow'r of Satan breaking,
Our peace eternal making.

Two illustrations of secular choruses follow. The first is Come Let Us to the Bagpipe's Sound.[3]

[1] Examples of the type of arrangement fitting the boys' needs are found in books like Twice Fifty-Five Part Songs for Boys: The Orange Book. C. C. Birchard and Company, Boston, 1927.

[2] No. 34, in The Community Hymnal, The Century Company, New York, 1922. Used by permission of publisher.

[3] No. 132, in Twice Fifty-Five-Plus Community Songs: The New Brown Book. C. C. Birchard and Company, Boston, 1929. Used by permission of publisher.

Come let us to the bagpipe's sound,
The merry, merry, merry sound,
Tread out a measure gay
With right foot first and left foot then,
Turn right about and back again,
Now right hand in and left hand out,
Then turn your partner round about.
Come let us to the bagpipe's sound,
The merry, merry, merry, merry, merry, merry sound,
Tread out a measure gay. . . .

The second is Ludwig van Beethoven's The Heavens Resound:[1]

The heav'ns resound with His praises eternal,
In might and glory they combine
To tell His name thro' earth and the oceans
That man may hear the word divine.

He holds the suns in the blue vaulted heavens,
He plants His foot upon the world;
The myriad stars bow in willing subjection;
The universe His hand unfurl'd.

The Lord is God! He is King of creation;
In His right hand He holds them all;
His children, we, in love and devotion,
Before His might and power fall.

O Father, hear! we, Thy sons, bring our blessings,
Our pray'rful thanks to Thee we raise;
The heav'ns resound; break, O earth, into glory,
To serve! adore! and sing His praise!

[1] The Blue Book of Favorite Songs. Hall and McCreary Company, Chicago, 1928, p. 150.

CHAPTER XIII

INTELLECTUAL AND CREATIVE OCCUPATION WITH MUSIC

INTELLECTUAL OCCUPATION WITH MUSIC

ACTIVITIES that aim at the understanding and enjoyment of music as a subject of study and contemplation should be a part of all institutional music programs. They fulfil a twofold task. They make available for social and educational purposes the influence of music on all inmate listeners. They serve furthermore to secure a desired intellectual effort and integration in accordance with the mental capacities of the inmates. Such activities may be of a simple or gradually developing and finally elaborate nature.

Two forms of such occupation with music are adequate. The first is an influencing of the associational processes that are stimulated by hearing music. This is called "directed listening." The second is the supervised study of aesthetic, historical, and literary subjects connected with music and music-making. This is called "music appreciation." There are two additional forms of occupation with music that also require intellectual activity, namely, composition and the invention and making of musical instruments. These will be dealt with separately, in the section on "Creative Occupation with Music."

The educational results sought from the inmate's intellectual occupation with music depend to a higher degree upon the music leader's psychological insight, guidance, and control than do the inmate's musical motor skills. To realize the need for such special effort, certain of the psychological effects of listening to music must be recalled.[1] Music, as we have seen, is frequently the cause of increased associational function. In situations of affective tension this is likely to result in fantasy formation. Intellectual activities

[1] See Chapter III, Considerations on the Psychological Influence of Music.

with music are especially concerned with the imaginative processes and their possible pathological character.

Fantasy Stimulated by Music

When feeling in any way hurt by an experience, most persons have at first a tendency immediately to seek a compensatory pleasant sensation. If this wish is gratified the second reaction, a determination to work out intellectually the painful experience and to conquer it, may never occur. Sometimes it is not easy to provide a happy sensation quickly, and it is then that fantasy withdraws a person from reality into a world created by wishes. Such use of imagination may very easily become a habit, and this happens indeed to a great many people. It must be understood that imagination as such is neither good nor bad; all depends upon the use that is made of it. It produces not only the delusions and hallucinations of the psychotic patient, but also the plans and works of the scientist and the artist. Fantasy may be a means of extreme introversion and may cause social maladjustment. On the other hand, it permits the attainment of inner poise and social adjustment.

Likewise a person's habit of withdrawing into his wish-life need not have harmful results. Many fine solutions of difficult problems are thus achieved, and repeated contemplation of one's desires and hopes may give renewed impetus and courage. Where persons go through only the first part of this process, that of dreaming their wishes, the habit may become harmful and lead to personality disintegration as well as to social maladjustments. When uncontrolled withdrawal into their wish-life is indulged in by persons of a more active type, a slowly built-up resentment against society may ultimately lead to aggressive action. Many serious acts of violence can be prevented if an initial tendency to withdraw from painful contacts with reality into a dream-world is checked before it becomes a fixed pattern of conduct.

In prolonged periods of difficulty such as many inmates experience, the need for emotional compensation increases. Because of this need, as already noted, music has an attraction. A certain amount of satisfaction is healthful; how large a dose may be allowed depends upon the individual and the situation. Generally

Courtesy of Dr. Henry I. Klopp, Superintendent

CHRISTMAS PAGEANT—SCENE AT HEROD'S COURT

Allentown State Hospital, Pennsylvania, 1924. Decorations and costumes made in Occupational Therapy Department

Courtesy of Dr. Annie R. Elliot, Superintendent

THE MUSES GREET THE EARTHLY LOVERS

Opening Scene of Spring's Awakening, musical pageant written and produced by patients of Norristown State Hospital, Pennsylvania, 1925; the figures behind the curtain are real persons

with regard to the inmate group as a whole, within the natural limits of a recreational activity, listening to music that stimulates the inmate's fantasy life will do no harm. Exceptions occur, but they will be revealed by the individual's overindulgence in other activities, and they can be given special treatment. Nevertheless the entire population should not have too frequent an opportunity to revert to undirected thinking stimulated by hearing music. If inmates never take part in music-making, or if music is considered a privilege instead of work and a legitimate recreation, many will develop a habit of using it to withdraw from reality, and because such misuse is easy they will take this habit into life outside the institution. For some even a reasonably balanced musical recreation which they are permitted thus to misuse may counteract a great deal of the education or treatment necessary for them. It is therefore important to distinguish between persons for whom the imaginings induced by music are wholesome and those for whom they are detrimental.

Aims of Intellectualization

The psychological results desired will determine how much room intellectual study of music should occupy on a program. Again, as with all other institutional musical activities, the range embraces all levels from elementary thinking to highly developed analysis. The aesthetic results achieved are valuable and may often be given as the plausible objectives of these efforts. They will add greatly to the inmate's enjoyment, but the planning of intellectual musical activities must be based upon psychological aims. These will concern sometimes a large group, sometimes individuals assigned to such work.

Four kinds of objectives may be distinguished; they are set down here in the order of their complexity, which would gradually limit the number of participants. First, influencing the imaginative trends of listeners; this should be attempted in all institutions in order to prevent unhealthy flights of fancy. Guiding their associative thinking by suggesting topics is most easily done in the form of directed listening. Second, the leading of inmates to an objectivation of their affective associations. More objective responses and expressions are always desirable, especially from the social point of

view. In so far as listening to music fosters growth of the affective processes it contributes to the emotional maturity of the hearers. Third, teaching the more intelligent inmates to find intellectual values in an occupation that appeals to their emotions. Their preference grows more mature, and they become conscious of affective tendencies in themselves and in others not hitherto suspected. Such increased insight adds greatly to a person's feeling of security in life. Fourth, integration of the intellectual and emotional functions. Music appreciation work and intensive theoretical study of musical and other aesthetic subjects foster such development; it is practical for persons who need frequent emotional stimulation in order to become mentally active.

An intellectual interest in music does not, however, protect a person against egocentricity; in fact among adult inmates a compensation mechanism expresses itself in a learned and rhetorical manner. They regard themselves as music critics and display their knowledge at every opportunity. It is feasible to deal with inmates of this type in appreciation classes and at discussions during rehearsals; or by interesting them in a special study project or in a few individual sessions where intensive occupation with their psychological and intellectual problems may take place.

Directed Listening

Directed listening means giving to oneself and to others an intellectual account of one's auditory experiences and impressions. It is a simple form of music appreciation but contains more subjective elements than the latter. Whereas music appreciation work requires small groups and individual study, directed listening may include larger groups. There are various ways of insuring attention. Every offering may be introduced by expressions of thoughts and facts about it. As many members of the group as possible should contribute something. The leader may describe certain technical, poetic, or philosophical aspects of the music or may invite a member to do this. To keep the group interested, subjective elements of preference and pertinent experience should be elicited. Such short, general talks may be a feature of every recreational music session, of radio or phonograph concerts, community singing, or informal instrumental offerings.

After the institutional population has become accustomed to this form of sharing impressions and knowledge about the music that is made for them, other opportunities for study may be arranged. The leader can stimulate talks among inmates themselves, voluntary library reading for the next program, the collecting of pictures and articles from newspapers and magazines, and like occupations. Where a degree of formality is desired, written reports may be submitted for criticism.

Even with a large group the music leader will soon know those who must be called to attention and participation. Every group contains persons eager to indulge in abstract and endless discussions. Such habits are but another form of thinking that is withdrawn from reality. The music leader's task is not only to curb these people but to help them to overcome such tendencies.

Music Appreciation

Methods in music appreciation[1] in welfare institutions differ somewhat from those used elsewhere. First, every member of a group should participate. This will require small assemblages. Some may vary in procedure, interest, and intellectual level. Better distribution of persons is thus possible, as well as better all-round participation. Second, the music leader need not make an effort to create the "proper mood" for the work. Most inmates, both the musically passive and active types, bring far too much "mood"—vague, highly emotionalized, subjective feelings—into their responses to music. The session must be used to make music an experience of objective reality. Technical, historical, and biographical facts should be discussed, the means that the composer used to produce desired effects, the reasons why these impress the hearer in the expected manner, the truthfulness of statements made by the composer,[2] reproducing artist, and the public. The leader may carefully bring inmates to compare their own experience and opinions, thus making them conscious of the mechanism of judgment and the reasons for the appeal that certain music has for them. He should discourage empty expressions, mere theorizing

[1] Books on music appreciation will be found listed in the Bibliography.

[2] This may be done by using letters and autobiographical data as found in books about composers.

without foundation of fact. Musical examples of the topics discussed should be introduced either by inmate performers or through phonograph records.

Music appreciation gives the opportunity for a number of formal and informal regular meetings. The latter should be considered as recreation, but they must be conducted with close reference to the topic discussed. After such meetings have demonstrated their need, more serious work and study may be pursued.

Meetings of the kind described may be sponsored by a music club, the members selecting the programs, deciding on speakers, proposing topics, and arranging for the performance. The music leader should always be present.

A device to limit the indiscriminate use of radios is the organization of a radio club. In co-operation with the administration it may regulate broadcasting in the various rooms and halls, arrange for special performances, and decide on programs.[1]

If an opera or other important work is to come over the air, the club may study the subject beforehand and discuss it after the performance. It may also study current musical events and thus stimulate social interest in music as practiced in the community.

Reading on musical subjects can be promoted by the circulation of music magazines, the organization of a music library, the borrowing of books from neighboring libraries, and the keeping of musical scrap-books. Study and discussion of topics like the following will broaden musical knowledge: Compositions played in specific concerts, religious services, theater performances, and broadcasting companies. Types, qualities, and compass of the various singing voices; style, interpretation, and history of great singers; international literature of the lyrical art and of the folksongs; studies in their musical, literary, psychological, and sociological aspects. The character and history of wind, string, and percussion instruments; the compositions for these instruments and interpretations by great instrumentalists. The vocal choir and the orchestra—their history and organization and development of their literature; the suite, symphony, quartet, cantata, oratorio, opera. Lives of the

[1] Advance information of radio programs is not only provided by the newspapers and periodicals, but is supplied in bulletin form by some radio broadcasting companies.

great composers. Music and the dance; music in the Middle Ages, in Shakespeare's and in Washington's times; modern music.

CREATIVE OCCUPATION WITH MUSIC

Creative musical activities have as yet been little used in welfare institutions. This is to be regretted, as there is not only great need but also many possibilities for such work. They furnish outlets for physio- and psycho-motor tendencies and combine several valuable educational features. They can be organized so as to meet simple as well as highly developed demands, and the program of such work should utilize original ideas, inventiveness, skill in making and playing musical instruments, and the creating and performing of music for ensembles of self-made instruments.

Inasmuch as creative musical activities have not been so long organized and systematically used as those concerned with the motor skills, there are not many methods and traditions available for their educational use. This has advantages, because the leader is comparatively free to use his own ideas and is not forced to find institutional adaptations for long-established practices. On the other hand, before giving free rein to his ingenuity and the proposals of his students, he must have very clear ideas about the goals he seeks to attain and the pitfalls and blind alleys that he may encounter. His first guide may be experiences acquired when using the creative tendencies in musical education for children.

In most musically inclined persons the impulse to create awakens at an early age, but if the tendency is not cultivated during childhood it is likely to disappear. Some persons, however, retain it into adult life and may even exercise whatever little knowledge they have by writing down their musical inventions. The impulse to compose is a phenomenon as old as music-making itself. The history of music informs us that originally all who sang and played used their own inventions. In a much later period of professionalism many composers began as solo performers, and finding themselves in need of a larger repertoire that would fit their technique, they wrote new compositions to reveal their skill. With the development of ensemble playing, composing became a more highly specialized art. Therefore in the musical education of the amateur little attention was paid to his possible ability to create.

About twenty years ago a movement was begun in the musical education of children to use their natural creative talent for composition and instrument-making.[1] This encouragement is not to develop more professional composers, but to give each child an opportunity to acquire skill in the logical and clear formulation of his musical imagination. He will also learn through his own efforts to value more fully in an intellectual and technical sense the masterpieces of the great composers.

This work leads the student to get his emotional musical impulses under intellectual aesthetic control. He becomes accustomed to seek an articulate mode of expression for his fantastic promptings and to project his images into forms dictated by reason and practical experience.

Creative music work is brought to the child in the setting of historical reality. In the earliest stages of music-making the sound properties of natural objects were discovered. The hollow reed, the dried, stretched skins of animals were experimented with and gradually fashioned into instruments. Then some tune was invented for them, and finally both instrument and music were elaborated and perfected. In the same way groups of children are led to invent instruments and then make their own tunes. As the need for writing them develops they are taught the beginnings of notation. Ear-training, differentiation of instruments, and ensemble playing grow naturally out of this work. Children are thus given outlets for their imagination and motor needs which they match with reality and learn to co-ordinate their intelligence with emotional and motor inclinations. Although they are encouraged in self-expression, their social adaptability is exercised through work with others in composing, making instruments, and ensemble playing.

Among inmates, just as among other groups of people, will be found persons with creative tendencies. By their inventiveness and skill they often contribute to the comfort of institutional living. Men "fix things up" in the living quarters, the shops, the garden; women make scarfs and pillows for tables and chairs, take care of flowers and of pets, decorate tables, and the like. In some institu-

[1] Coleman, Satis N., "Creative Experience through Making Musical Instruments." In Progressive Education, vol. 4, no. 1, January-February-March, 1927.

tions these tendencies are encouraged, either by assigning persons to such work or by simply accepting them as voluntary contributions. In other institutions regulations forbid any such personal expression, and inmates thus inclined gradually lose the habit of looking for opportunities for these little services.

There are fewer social creative tendencies, like drawing, writing, poetry, or making simple songs, for which a great deal of ability exists in institutions, especially where inmates remain for long periods. Where they have free access to musical instruments, they play and "improvise" often for hours if permitted. Usually they have a certain technical ability; play very fast, and use many loud chords and arpeggios. They often impress their fellows and are then asked to "perform" for them. Composers even may be found who write songs or other compositions—often long pieces, but of little originality and with no logical sequence and elaboration of the material. Compositions, as contrasted with improvisations are less often taken seriously.

All these creations are the result of two impulses: an active imagination, and a physio-motor urge to express this thought material in concrete form. Obedience to these impulses relieves the person of strong, often compulsive affective tensions. The same psychological mechanisms exist also in the true artist and cause him to produce his works. But there is an essential difference between his creations and the productions of most institutional inmates.

Composing as an Intellectual Process

For the composition of a work of art a person requires not only musical imagination and ideas but an intellect trained to develop them into a complete musical structure. A composition may be meant to convey certain definite emotional impressions. This has led to the belief that composing is primarily an emotional achievement. In reality it is an intellectual process in which tone images are utilized to give musical form both to emotional impulses and to intellectual conceptions. These, translated into tone, cause emotional and intellectual impressions known as aesthetic experiences. It is not the notation of spontaneous and detached tone images that makes the composer, but the intellectual elaboration of these

original impulses into complete tone structures. The work of composing is not merely an emotional drifting, a kind of musical automatic writing, but an act of concentrated labor that requires mastery of musical forms and the organization of one's imaginative material in these forms.

The fact that composition is a business demanding endless perseverance and intellectual application is readily overlooked. Much more attention is paid to a phenomenon that precedes composition proper, in fact is often mistaken for it, namely, the sudden emergence in the consciousness of new tone images with the accompanying motor compulsion to put these images into writing and to proceed with their elaboration. This phenomenon is usually called "inspiration." Many magical and mystical interpretations of inspiration have been given, but in this instance it is a natural process of transmitting into the consciousness the products of subconscious and conscious creative activity. The composer, subject to these sudden impulses, is producing on two mental levels, those of subconscious and of conscious functioning, the former feeding continuously the latter. A frequently occurring characteristic of this double creative process is its intensity which often gives the work the aspect of compulsion, a quality of many subconscious trends. A master of the art of composition finally brings all his impulses and compulsions under conscious intellectual direction. The greatness of these people consists of an intellectual dominance of, rather than a submission to, emotional and motor urges.

This act of composing is accomplished through the intellectual process of association. The composer's raw material consists of the sum total of musical impressions stored in his memory and upon these he draws when he first attempts to create. His search for an expression of his own begins often by taking over the methods of his most admired predecessors. Through ardent exercise he succeeds in developing new tone combinations and forms from the old ones, and in creating fresh material by the use of additional tones and original musical media.

The number of persons attempting musical composition, with and without previous technical preparation, is much greater than is generally realized. Of the many who try, few rise to mastery.

The great masters are not isolated examples of a very small group, but the leaders among a great number of musical creators.

One criterion by which the truly artistic and the pseudo-composer may be differentiated is the amount of disciplined, conscientious, and critical work of the former. Another lies in the mental function that produces fantasy or imagination.

The urge to associate unusual thought combinations or to rearrange traditional series of thought into new ones is the spring of all inventive thinking. It aims to supplement reality with imaginary elements that satisfy mental needs. Fantasy frequently begins to work where ordinary thinking does not suffice to solve difficult problems.

If the facts of experience and reality are not ignored but are used to control the flight of imagination, then fantasy may develop ideas and images that can be employed to solve the problems of reality. If, on the contrary, these facts are ignored in the flight of thought, then fantasy will develop ideas and images in contradiction to reality and of no use in the solution of the problems of practical life.[1] Ignoring reality leads to the blind alley of the pathological dream-state and ultimately to social maladjustment.

Artistic and pathological thinking sometimes result in somewhat similar forms of expression. Facial expression, impersonation, declamation, song, dancing, and composition are used both for artistic and for pathological unburdening. This overlapping of the artistic and the pathological trend causes occasional misinterpretation of the one for the other. Nevertheless there is a decided difference between the two. Pathological thinking, however elaborate, does not as a rule try to solve a problem by rational intellectual efforts. Nor does it use material, methods, and standards derived from mankind's best creative thinking. Artistic thinking, on the other hand, leads to the subjection of the ego and of the creative fantasy to intellectual dictation and to the requirements of living, culture, and humanity. Aesthetic contemplation and action are in themselves a psychological means and an end, a wish and a fulfilment. But artistic thinking does not assume that this

[1] See Bleuler, Eugen, Textbook of Psychiatry. Macmillan Company, New York, 1930, pp. 28, 44–48.

contemplation and experience must continue indefinitely and take the place of reality.

Artistic thinking seeks beauty and its expression in forms that can be appreciated also by others. It may create the fantastic but it does not confuse it with reality. It complements reality, affords relaxation from purely matter-of-fact thinking, and gives a momentary relief from utilitarian considerations. Herein lies the comforting and inspiring power of the fine arts in the lives of artistically sensitive people. They bring to them not only experiences of serene and ecstatic joy, but also give them moral support in overcoming the difficulties of life. No man knew this better than Ludwig van Beethoven. "He who can enter into the spirit of my music will be beyond the reach of the world's misery!" he wrote. In the final analysis the difference between artistic and pathological thinking is whether the ego accepts or rejects reality and its difficulties as the basis of living.

Treatment of Inmates' Creative Tendencies

It will be easily understood that among the inmates of welfare institutions, many will be found with a tendency to fantasize, who will use for this purpose such an easily accessible and impressive art as music. It is also a fact that music is often produced as a mechanism of emotional escape. Since subconscious preparation is a component of most creative work, it is evident that in the spontaneous creations of many inmates subconscious psychic elements will be discovered. It should not be overlooked that these psychisms are often symptoms of a weak or unhealthy mind rather than of a strong and sound one. Most of the spontaneous so-called "art" productions of mental patients and of prison inmates have nothing to do with art in the technical and cultural sense of the term. In their odd ornamentation and superficial treatment of a subject they show a lack of sound observation and intelligent workmanship. The work is that of persons who have never been able to outgrow infantile tendencies and methods, and who now find solace in infantilisms of a pseudo-artistic nature.

As instances of this we meet the mental patient who recites her delusional thought fabrications on an improvised tune resembling a minor scale; the piano-player who with the speed of lightning

rambles for hours without a break through all the compositions he knows; the would-be composer who jots down musical notes, series without end, who writes songs and other compositions, some without any coherent meaning, others childlike imitations of popular music. What unites all these people is that, like real and sound artistic creators, they work under emotional compulsion. But, unlike the true artist, they do not apply the discrimination of a mentally mature adult to their productions. When left to themselves they continue to produce on the same infantile level without making any progress whatever. The general trend of this type of creative functioning is a primitive psycho-motor mechanism that seeks escape rather than any mental exertion. The urge to produce often does not abate even when the power of reasoning fades.

We have then in institutions besides persons with normal artistic gifts of varying degree two types with creative tendencies that need treatment. First, those whose pathological ideas are expressed in acts of musical (and dramatic) creation. The music leader's share in their treatment consists of helping them to the habits of artistic thinking through which the satisfying experience that musical production affords may be retained. That is important because underlying the pathological behavior are emotional needs. However, in artistic thinking and creating these persons are not allowed to escape reality; rather they are taught to find their affective satisfactions through experiences of reality. Second, inmates whose creative productions are of an immature, intellectually undisciplined, and egocentric type. Sometimes they are mentally capable persons whose ability should either be brought to its highest level of co-ordinated function or be definitely discouraged. Those of average or even lower intelligence can at least be socialized in their productivity; their motor urges can be given useful instead of egocentric outlets. The imagination should be led in a wholesome direction through an activity that engages their fancy and interest. The creative musical activities of the institution should force them to function on the basis of reality.

In order to win the initial co-operation of these various types their creative faculties must be challenged on their own level. If the music leader presents to them a world of thought and action different from that in which they live and express themselves he will

not receive a favorable response. Their further creative activity is to be encouraged on the basis of two principles. First, the inmate's endeavor must be brought under his conscious control and raised through practice to the highest level of his intellectual capability. Second, he must develop his technique of creative expression according to aesthetic and cultural standards. He must try to produce something that is acceptable and useful to his environment. This may, in the case of some adults, involve temporarily an occupation with primitive manual and mental activities. As long as these serve him to regain co-ordination of his physio- and psycho-motor functions they have a legitimate place in institutional music work.

The Making of Instruments

The making of instruments[1] will usually be a group activity, although occasionally a lone individual may greatly benefit by such work. There will not always be continuous classes in instrument-making; these are the vogue for awhile and are then dropped until inmates again appear who should do such work. Every step in the task can be pleasant: the planning, the collecting of descriptions and pictures, and the gathering of material. The more it is co-ordinated with other subjects, like history, nature study, or experiments in ornamentation, the richer the inmate's experience of reality and the more room for self-expression. The leader should suggest the instrument an inmate can make, and the latter should complete what he has undertaken and not spend an endless time upon it. The following list indicates the possibilities of such work: (1) percussion instruments: drum, bells, marimba; (2) wind instruments: fife, flute, horn, trumpet; (3) string instruments: lute, harp, banjo, violin, 'cello.

The Writing of Tunes

Occasionally it will be of therapeutic value to give to specially qualified patients instruction in music theory, harmony, and the elements of composition. Interest in such work may result from appreciation hours, or be easily aroused in persons who have al-

[1] Music workers will find a very helpful book with many illustrations in Coleman, Satis N., Creative Music in the Home: Master Book III of The Chautauqua Desk, Lewis E. Myers and Company, Valparaiso, Indiana, 1928.

ready done some composing. Rarely is anything more ambitious attempted than the writing of songs and simple incidental music. Within the limits of their educability, these inmates should be given objective standards. They should be assigned definite tasks, possibly in connection with planned events and be encouraged to work out their ideas for a particular purpose.

In dealing with children who receive regular public school education, creative efforts at song-writing may well be combined with the making of instruments. The creation of tunes and the studying of theory and notation incident thereto are best undertaken as a group project. This is rarely possible with adults.

CHAPTER XIV

RHYTHMICS AND DANCING, THEATRICALS AND SOCIAL ACTIVITIES

RHYTHMICS, dancing, and theatricals belong to the same group of activities because they involve the whole body in motion as the instrument of expression. Within the scope of the musical arts, rhythmic movements and dancing are the most pronounced motor forms. In fact in some highly developed artistic dances the sound part of the music has become a mere accompaniment to the variety of rhythmic movements. In the drama, which deals with the interpretation of actions and reactions of individuals and groups upon one another and to conditions and situations of living, music is used to enhance the emotional effect of the stage performance.

Finally, in physical education work and in ceremonies and miscellaneous social activities, music is used as a contributory incidental factor. Often the direction of these is in the hands of some staff member other than the music leader; sometimes the leader shares the responsibility; sometimes he does preparatory work; or he may have to organize and conduct them himself.

RHYTHMICS AND DANCING

The significance of the dance for the education and treatment of institutional inmates should not be sought primarily in its aesthetic but in its dynamic qualities that make it a means of relief through physical action. Like other forms of music-making dancing is expressive of emotions and ideas that reach back to primitive and unconscious tendencies. It is possible through it to engage the attention and participation of a wide variety of inmates in socially co-ordinated physical action.[1] At the elemen-

[1] For rhythmical exercises with a view to habit-formation and socialization, the utilization of involuntary physio-motor actions, as they are found in lower-type idiots and in certain acute cases of mental illness, is still in the stage of experimentation. Hence, definite data on the possibility of bringing about a co-ordinated function of affectivity and involuntary physio-motor expression are not yet available.

tary end of this range are the partly involuntary dancing movements of children and some mental patients, used to develop motor control and grace of movement. At the most advanced are the artistic exercises and dances in which both children and adults may participate for aesthetic and musical reasons.

To this latter end belong methods of musical education that further development through rhythmical movements. They make the study of music not merely a mental and manual exercise, but an experience and practice of the entire physique, co-ordinated with the intellect. Several of these methods have gained widespread prominence, among them the Dalcroze system. Some of their principles in either original or modified form have proved useful in music work in public schools. Institutional music directors, especially in the educational type of welfare institutions, will gain in pedagogical resourcefulness by familiarizing themselves with their theories and methods.

There are several kinds of rhythmics and dancing that may be used in institutional work. Each stresses a desirable principle and offers its own advantages. It is better to engage the services of the best available teacher of any one of the leading methods than to omit this form of recreation because the institution cannot obtain a representative of a particular system.

The simplest form of rhythmical exercise demands no more than stereotyped hand-clapping, whereas the most complex requires lightning-quick co-ordination and flexibility of physical and intellectual purpose and muscle control in an advanced form of solo and group dancing. Between the two extremes lies the field of institutional rhythmics. It is obvious that such activities help to keep the body in good condition. Enjoyment and significance are increased when these are performed in an artistic manner.

By adding the elements of drama to rhythmical movements, the action song, the folk dance, and the interpretative dance were developed. These convey folklore and musical meanings to both performers and onlookers. Since rhythmics and dancing entail simple social experiences, through them participants may express some of their own emotions and ideas in objective artistic forms, thus bringing their minds into relationship with social reality.

Music and the dance figured early in the history of the race as

modes of arousing collective emotions and preparing for concerted action. In a similar way they can be applied in institutional life to the development of positive and favorable attitudes toward the group and toward common action. This goal may never be fully attained, but experience teaches that such activities are incentives to increased sociability and the stabilization of the emotions.

Action Songs and Singing Dances and Games

To the plainest types of group rhythmics belong action songs and singing games. They attract persons with an undeveloped physio-motor control who respond to the promptings of the music by more or less involuntary bodily movements, such as nodding the head, clapping the hands, and stamping the feet. These rhythmical exercises are suitable on the music program for small children, the aged, mental defectives, and the acute mentally ill.

The simplest types of these group exercises in co-ordinated group action are the "winding" and "circle" games. Participants stand hand in hand in a line or circle. There is one leader, possibly a member of the group; the others follow. The action of the game is short. The satisfaction it provides creates the favorable conditions upon which participants depend for learning. Women mental patients who are unwilling to speak to one another or to do any useful work that calls for co-operative effort, at the sound of music will clap their hands and tap their feet, and may change from fierce arguing to dancing together.

Inmates showing continued interest and ability to learn these simpler games should be promoted to rhythmics of a more advanced type. These call for more knowledge, interest, cultural orientation, and individual participation. Action songs such as the King of France and the Bridge of Avignon, whose text and music are based partly on historical customs, allow participants to express in characters other than their own, impersonations originating in reality.

Physical education work in many institutions includes action songs and dancing games. These are preferred to drill and quiet exercises because they add a volitional interest that furthers smooth and rapid co-ordination. Attention of participants is focused on a joyful social experience, while the music helps to intensify associational memory of the exercises. Care must be taken,

Courtesy of M. E. Crampton, Principal

CLASS IN DALCROZE EURHYTHMICS—ALL BLIND, EXCEPT TWO WITH PARTIAL SIGHT

Institute for the Education of the Blind, New York, N. Y., 1935

however, that the music is not made a routine accompaniment or it will lose its stimulating effect.

From the angle of physical education the dance is a practical, socially recreative form of gymnastics which does not bear the stamp of a health exercise. It is a well-known fact that exercise obtained in a recreational way is frequently thorough and effective. It leads to an output of energy, to muscular co-ordination, and to economy and ease of movement seemingly unattainable when striven for by conscious effort.

Group and Folk Dancing

The best known and most widely practiced form of amateur group dancing is folk dancing. It varies with nationalities, and there are also distinct and traditional dances of the old trades and guilds. The more elaborate dances which have grown out of folk customs are known as court and society dances. These are of a higher level, both musically and culturally. They will be dealt with as the second and more advanced type of group dancing.

Folk dancing is recommended as an invigorating physical and mental exercise both for adults and for children, and as a desirable practice in sociability. It can be carried on by either sex alone or by mixed groups of any age. Its advantage for mixed institutional groups is that it brings the sexes together for a highly disciplined social activity in which the varying group formations cause a constant interchange of partners. The significance of folk dancing for an institutional population lies in the fact that a large number of persons can take part in an artistic and social effect. Furthermore some of these dances are to inmates who have come from the old countries like treasured songs in the mother tongue. They represent cherished bits of their own culture, bring memories of their personal history and their race, and add a preferred emotional tone to institutional environment.

Instruction in folk dancing may be given to small or to large groups. In the small group sessions the teacher works toward individual benefits—muscular control, motor skill, balance, poise, agility, and grace; obedience to and practice of leadership; happy moods and controlled emotional expression; accurate responses to musical tempi; design and phrasing. These results once obtained,

sessions with the entire group may be instituted. An interesting study group that could constitute a link to the musical activities of the institution would be in a class in historical and musical development and significance of folk dances.

Court and Society Dances

Court and society dances represent a further stage in the cultural application of music and the dance. They are desirable for advanced inmates who need practice in deportment and are interested in the dramatization of historical customs. They can be taught both to small and to large groups and can form attractive numbers in musicales and dances. The steps and movements, for the most part slow and grave, are neither more intricate nor more fatiguing than are folk dances. The simple and vivid dances of the people, which had been brought from all over Europe to the French courts and into polite society, were transformed into dignified processional and ceremonial movements. They are thus less spontaneous and much more formal than the primitive folk dances and demand a cultivated deportment. They have become a traditional group expression of respect, reverence, admiration, and homage by means of their slow and graceful steps, chivalrous bows and curtsies, and stately group movements.

Costuming of the dancers in the historical style helps greatly to complete the aesthetic picture, and has the further psychological effect of giving the dancer the sensation of representing another personality. The difference between pathological impersonations by mental patients and those adopted in dramatic presentations is that the latter are intellectually based upon the demands of reality and environment.

Finally, these dances have obtained a lasting significance through development of the classical forms of musical composition. Their practice may therefore be used to give a fuller understanding of the classical compositions and their interpretation.[1]

Natural Dancing

This type of dancing should have a place on the program for the benefit of persons with musically and kinaesthetically creative

[1] For appreciation material see Bibliography, p. 429.

minds.[1] In contrast to the forms previously discussed, in which the movements and poses are prescribed by tradition, natural dancing requires the creation of these by the dancer himself. They must be the products of personal invention, concepts of beauty, analysis of the musical composition, study, and careful practice. The music to be interpreted is chosen for its aesthetic qualities, hence it is usually that of the great masters.

The natural dancing possible for amateurs aims at the reproduction of the musical, poetic, and dramatic ideas of compositions in the visible form of beautiful movements and poses. Dances are worked out by two, three, four, and more persons, each contributing his ideas about the production. These are immediately tested. The group dance finally emerges as the product of the participants' creative thinking. Practice develops skill in mastering bodily movements and positions necessary to carry out plastically the aesthetic plan. In this work there is no room for the uncontrolled discharge of emotional impulses and no opportunity for exhibiting spontaneous pathological impulses in motor tantrums. On the contrary the careful analysis of the music in form and content, and the thinking out and subsequent practice of definite artistic movements and poses, demand an unrelenting volitional and intellectual control of kinaesthetic imagery and impulses, and the physical carrying out of a clear-cut and detailed plan of individual and group activity.

One finds among all strata of society, and therefore in welfare institutions, persons who enjoy or actually indulge in natural dancing. To them rhythmic and aesthetic motion, in response to inner emotional promptings or outer musical stimuli, is an instinctive need. Sometimes neither the persons thus inclined nor those about them understand and respect the significance of this tendency. The social dance is still regarded in some circles as a reprehensible activity. Even more frequently the inclination to indulge in individual rhythmic and aesthetic motion is condemned, its meaning being totally misunderstood. But nature cannot be downed, and the natural dance, a primitive form of emotional expression and relief, is practiced in solitude. Under such circum-

[1] Such persons are capable of translating their physio-motor impulses into rhythmic patterns and the musical designs of the dance.

stances it tends to be perverted into an introvert ceremony, completing the dancer's withdrawal from his environment.

For the purpose of keeping the natural dance a healthful activity, the institutional music program must provide for those who practice it. To use the art of dancing for the satisfaction of introvert trends is to make an immature and inadequate attempt at adjustment. It is therefore the task of both the physical and the music educators to take advantage of such artistic inclinations and to lead them toward socially mature goals.

Corrective Gymnastics

Because of the strain of muscular and mental exertion in corrective gymnastics, music is often very helpful. If supplied irregularly it will contribute effective responses as well as stimulate innate physio-motor faculties. In addition it enhances the development of grace and beauty, important features of corrective gymnastics, and serves both psychological and physiological therapeutic ends. The mind, bent on aesthetic expression, concentrates on efficiency rather than on deficiency, and the musculature follows suit and strives to attain the goal. Musical stimulation in these physical exercises is not merely a matter of impelling rhythmical physio-motor reflexes, but of stimulating moods and thoughts of an aesthetic and a poetic nature. The patient easily centered on his infirmities is doubly in need of such help.

Corrective gymnastics employ various types of physical motions for definite therapeutic purposes. These range from the toe and finger exercises of patients lying in bed or sitting in a chair, to movements of the entire body by patients, individually or in groups. In recent years there has been developed in England a system of physical education, the Margaret Morris Movement,[1] that combines medical and aesthetic values. By correlating physical exercise with mental training it seeks to develop aesthetic expression through ease and control of movements.

[1] Daniels, Fred, Margaret Morris Dancing: A Book of Pictures, with an introduction and outline of her method by Margaret Morris. Kegan Paul, Trench, Trübner and Company, Ltd., Broadway House, 68–74 Carter Lane, London.

THEATRICALS

Dramatic ability is the power to impersonate, to play a theatrical part, to express character in gesture, pantomime, speech, song, and dance. It is a gift possessed both by people without artistic training and intellectual attainments and by those with both. To become an acceptable professional actor implies observing and interpreting personalities as they express themselves under the varying circumstances of life, for which mental capabilities and cultural development are necessary. Some elementary dramatic ability is found in many persons, and since the satisfaction derived from amateur acting is considerable, theatricals play an important part in institutional life.

The Psychological Significance of Dramatics

Like musical endowment, the gift for dramatic interpretation and expression is a psycho-motor phenomenon. An emotional impulse is the dynamic cause and the intellect may be a directing and controlling factor. The basic disposition to seek expression in dramatic form is an inborn pattern of emotional response to the experiences of life. It is found in individuals of all types and times, whether primitive or sophisticated, educated or illiterate, healthy, handicapped, or deficient.

Very early in the cultural history of the race, drama developed as a means of inspiring and recording group experiences and emotions. It has grown into an accessory of religious, political, and military ceremonial, frequently in combination with music. Either as such an accessory or as an artistic group effort, dramatic activities of institutional inmates offer many opportunities for the development of social attitudes. The depicting of characters and situations by living human beings appeals through senses and feelings to all varieties of the population. In these productions inmate actors assume characters and social positions that are theirs neither in the daily institutional environment nor in their own life. This brings joy and stimulation not only to them but to their inmate audience. However splendid may be a performance given by a visiting dramatic company, the greatest satisfaction is derived from plays staged by the inmates themselves. In these perform-

ances the population recognizes and celebrates its own capability for achievement.

Being in the nature of a recreational project for the spectators, institutional dramatics is a considerable social incentive and causes general animation during the entire period of preparation and frequently for many weeks thereafter. It reduces for many the urge to break away from prescribed conduct or to run away from the institution. Escapes seldom occur while theatrical shows are in preparation.

Some inmates have a habit of indulging in pathological dramatic behavior. Persons in whose make-up a vivid imagination is combined with physio-motor impulses often tend to "dramatize" ordinary experiences of life. Up to a certain point this is interesting and stimulating to others. With persons who suffer from inferiority feelings, such behavior may easily become harmful both for them and for their environment. One goal is to attract attention, since they fear they will not obtain it when they behave less conspicuously. A second is the exercise of power over persons with whom they come in contact. This goal is often unconscious, but as it constitutes for such persons a compensatory mechanism it is pursued with great tenacity and resourcefulness.

These pathological dramatizations which involve deception of self as well as the environment are found together with egocentric, emotionally inadequate attitudes. They are a passing form of conduct in some children, occur in physically handicapped persons, in various types of the mentally ill, and in inmates of correctional institutions. In addition to dramatizing their own experiences these persons often show also a remarkable ability to impersonate. As a device of self-defense as well as of aggression they may develop a personality not their own which gives them a quite successful hold upon their environment. Psychologically this conduct affords emotional relief, just as do music-making and dancing. As long as such impersonations spring from egocentric levels, they constitute for an adult a certain rejection of reality and are not acceptable from a social-educational point of view.

It is the task of the dramatic leader to deal with these people, to guide their abilities into more constructive channels and bring them under the discipline of acting in a play. This is not easy;

sometimes the only way is to ignore the dramatic behavior so that the person is forced to accept reality. With more intelligent inmates he may make them conscious of the pathological mechanism and help them to overcome the habit. Institutional theatricals, in order to be successful and helpful to the wide variety of inmates, should be such as they are able to master and should arouse their interest and desire to participate. Participation should be not mere diversion but an educational occupation, in the same sense as is institutional music work, namely, a means of controlling the emotions. Theatricals afford inmates many practical opportunities for the objectivating experiences of various characters such as the daily institutional life cannot give. They are of particular value to the emotionally tense and ungoverned. In the discussions and rehearsals, inmates indirectly receive pleasant exercises in aesthetic forms. Striving for an artistic goal induces co-operation with the leader's attempts to develop intellectual functioning; often leads uncompromising personalities to temper their conduct to the exigencies of the play; and the shy and fearful to become articulate and unexpectedly vigorous. For many unadjusted inmates, working in a play thus obviously co-ordinates powers of interpretation and expression that are suppressed in their ordinary daily life.

Since dramatics draw for their content upon some of the primitive functions of emotional life, they can in adapted forms and under adequate leadership, be used with institutional children and adults of a relatively low mental level for teaching some measure of emotional control. With inmates of higher mental levels, dramatic activities are made means of developing their insight into the emotional situations both of themselves and those about them, and also of giving them facility of cultural expression. Thinking and working together with their fellows in the reconstruction and presentation of practical life situations other than the institutional ones are for many inmates important exercises, the more so as they demand concentrated attention and objective study for correct dramatic interpretation.

Full physical participation in dramatic work frequently requires a use of body and limbs surpassing all ordinary demands. Besides the marching, running, and jumping (often a part of theatricals), an actor has to adopt various mannerisms and stage business that

necessitate flexibility of body and mind. It also helps an inmate handicapped by speech defect to overcome his mental inhibitions, and the person who has the habit of promising a great deal but of accomplishing little to buckle down to work. The stage is no place for procrastination or day-dreaming; at the psychological moment the actor has to say his line or produce his stage business—whatever is wanted.

He is the best actor who is interested in other persons, who can imagine himself in their place, and who takes the natural results of this identification process as the basis of his artistic portrayals. If the institutional leader applies this same faculty of portrayal and identification to educational goals for his students he will find inexhaustible opportunities in dramatics. Beyond the passing artistic presentation of a show, he will create in his own mind, and if possible in that of the student, a picture of the adjusted personality that a given inmate is capable of becoming. And with his technique of translating imaginary things into reality, he will guide his students themselves to use this technique to achieve the solution of their own problems.

Individual Instruction

Much of the institutional dramatic work takes the form of individual instruction. Considered only from the point of view of play production, it is necessary to give the principal actors attention both before and after group rehearsals begin. Individual dramatic sessions afford the most intensive educational work, which should, however, be indirect and not obvious to the inmate. For him these sessions are only preparation for a play. Administratively they should be counted as school training, under the guidance of the dramatics leader. The simpler the mind of a pupil the less abstract and more direct instruction should be, the most primitive form being by imitation. This will be the approach to a dramatic task with very small children, lower types of feebleminded, and regressed mental patients. Even in these instances, however, the training to produce a given action should be combined with attempts to have the inmate absorb knowledge and understanding. Instruction makes use here of a principle of modern kindergarten technique and the elementary teaching of a foreign language. In

order to teach the connection between verbally expressed ideas and actions, the student, while saying "I lift my arm," accompanies and emphasizes the utterance with the action itself. This form of emphasizing statements is widely used in dramatic technique, and if the connection is made clear even adults will enjoy practicing and inventing artistically useful gestures.

Such exercises are not only excellent for widening an inmate's knowledge, expression, and orientation in reality, but for the treatment of handicapped and convalescent persons. The artistic nature and goal of these activities add zest to the exertion of bodily energy and imagination that frequently cannot be obtained otherwise. For all types of inmate actors individual instruction includes practice in speech and vocal delivery.

In educational work with inmates there is often great need for connecting their ideation with actions in order to prove that their minds are really focused on what they are doing. Activities in which inmates can show that they understand the meaning of ideas and can carry them out in purposeful behavior are difficult to introduce in a natural manner except as incident to theatricals. The easier method of teaching dramatics (and music likewise) is certainly by imitation and memorizing, and it is therefore often employed in institutional work. But in view of the inmate's need to develop an understanding of reality instead of a dreamer's motor skill in music-making, dancing, and acting, the slower method of helping him to find his own way is much to be preferred.

A good actor must observe himself as well as others around him, also his own situation in life. His findings and interpretations, as expressed in his acting, receive the objective correction of the dramatics leader until he learns to see himself functioning as a part of a larger whole. Developing a technique of objective orientation demands sincerity, whether for artistic purposes or as a help in his own adjustments. This latter is a stage of development that he may not reach until he is able to dissociate the social situations and destinies of the play from his own personality. His acting and teamwork will show whether or not he gives himself up to the requirements of his part as prescribed by the play. Once he has learned to think about conduct and life objectively for the sake

of creating an artistic presentation, it is safe to let him use this new insight to consider his personal problems.

If dramatic sessions with individuals are thus understood as a laboratory method for developing thinking, emotional control, social conduct, cultural orientation, and initiative, they will serve not only the artistic purposes of an incidental play but the wider social-educational goals of the institution.

Group Instruction

Many inmates who do not possess the personality and ability to play principal parts derive much benefit and pleasure from participating in dramatic chorus and group work. In an inconspicuous way they contribute to the total achievement of the group. It means for some a first positive step toward shouldering responsibilities in group situations, a preliminary to learning to assume responsibility in more independent personal situations.

Various groups with different tasks may ultimately be combined in a play and its rehearsals, but they first need instruction as separate groups. If speaking or singing parts of the solo actors are reinforced by a speaking and singing chorus there must be sessions with the latter alone as well as with both combined. Dancing ensembles need separate coaching. It is important to keep all this instruction focused on the performance, giving it the character of work, and yet to remember that these are amateur activities. In contrast to the custom obtaining in school and college dramatics and on the professional stage, there should be as little drilling as possible. The social-educational purpose of institutional theatricals must also pervade the group sessions and rehearsals. This means that instead of telling and showing his students what they should do, the leader must get the group's expression of opinion, must elicit proposals, discussion, observations, and interpretations. Ultimately the leader will decide, but in the meantime he has kept alive the inmates' attention and interest and has brought out much of their intellectual, emotional, and creative abilities.

In this work an exercise known as dramatic improvisation may play an important part. It is a feature of instruction as well as class entertainment for the acting group. Its members are asked to enact a scene from daily life. They distribute parts among them-

selves, agree on the major situations and the sequence of events, and then begin to play. Very simple subjects may be used with primitive minds and with persons whose mental condition does not permit deep thinking and long-sustained effort. Even such topics as A Family at Breakfast may bring out originality, as in the instance where one participant wanted to play the cat that sits near the table and begs a bite from the children.

Types of Production

Of the musical activities already described, the folk and society dances involve elements of dramatic action. They can be used as entr'actes in theatrical performances or may be incorporated in a scene. Further and more intricate material comprises: spoken plays, from comedy to drama; pantomimes, minstrel shows, operettas, musical plays, and stunt and vaudeville programs. For outdoor performance, pageants, parades, and costume dances are feasible.

It is advisable in most institutions to make up theatrical programs with a number of playlets and scenes from plays, rather than to have one long, continuous production which might overtax the performers. The choice of these productions, which should be aesthetic, must depend upon the players' abilities and histrionic inclinations. They need not be expensive in order to occupy many inmates and give entertainment to a still greater number. Costumes, scenery, props, and light effects can be produced largely from materials on hand, in shops and departments of the institution. From the technique and repertoire of the Little Theater Movement much can be learned and adopted for institutional theatricals. As a rule performances are given throughout the calendar year on fixed days like Washington's Birthday, Easter, Independence Day, and Christmas. The intensive preparation necessary for these usually big events should, however, not take longer than from three to six weeks, depending on the number of participants. Otherwise the play will be "rehearsed to death" and everyone connected with it will get stale and lose interest. Between times the results of regular dramatic sessions may be performed for institutional recreational purposes.

SOCIAL ACTIVITIES

The miscellaneous activities in which music plays a part as an incidental factor comprise: social dances, social parties, sacred and secular ceremonies, indoor and outdoor sports events, and other festivities.

Some of the musical activities described on preceding pages find their place at these occasions. One can hardly think of an institutional gathering at which some form of music could not be used. These social affairs, as they occur on weekly and seasonal schedules, constitute inspiring attractions which afford occasional breaks and welcome variations in the inmates' usual routine. Anticipation of their coming bridges over periods of threatening despondency. They are encouraging objectives of thought and planning within reach of all inmates who are able and permitted to participate. By bringing the inmates and personnel together in the common enjoyment of stimulating pursuits they help to enliven institutional existence.

Social Dances and Parties

Social dancing is so generally a feature in institutions that it does not need detailed description. It merits mention, however, because its practice is a response to much of the institutional music-making.

Social or ballroom dancing is a healthful, stimulating, and socializing occupation. In mental hospitals it is rated as a sign of improvement and increased social-mindedness when a patient who at first declined to participate shows readiness to join such a group.

Social dances give opportunity for the use of the institutional band or orchestra. If, however, these organizations are not sufficiently developed to supply rhythmically stimulative music, it is wiser to engage an outside orchestra. This is done in many institutions, even though they may have a band. A good professional dance ensemble plays its music with a lilt that can rarely be produced by amateur ensembles. Its playing is also more flexible and adapted to the kinaesthetic tendencies and capabilities of the dancers, and its repertoire is likely to be more varied and up to date than that of the average institutional band.

In some institutions it is the custom to engage a number of attendants and other employes who are able as a secondary occupation to play certain orchestra or band instruments. The supervisor of the personnel is constantly on the lookout for musical persons able and willing to take an institutional job. Sometimes these players are obtained by advertising.

If musicians cannot be had, the radio, phonograph, and player-piano may supply music for dancing. Mechanical music reproduction, however, although giving adequate service to smaller groups in cottages and living-rooms of ordinary size, seems not to answer the needs of larger groups. The physical presence of players and dancers in one and the same room seems essential. Playing for dancers is a matter of dynamic give-and-take. A good leader starts off in a certain rhythm, and then synchronizes his tempo with the natural swing of the dancing group. The resultant unity of rhythmic effort between players and dancers gives the latter a kinaesthetic satisfaction that mechanically reproduced music cannot provide.

Social parties, any gatherings of institutional folk for recreation and sociability's sake, take the place of the afternoon and evening visits that people in a community pay one another. The psychological and social significance is their refreshing influence on the mutual relationships. Although it would be possible to have successful occasions at which conversation is the main and only diversion, it is expedient for most institutional parties, where more than ten people come together, to have a prepared program. It will minimize listlessness and focus attention on something other than the usual thoughts and gossip. The entertaining element may be provided by representatives of the institution as well as by the community. As a matter of recreational technique it is always desirable that not all the entertainment should be given by one or two persons, forced to "belabor" a passive group; it is better to draw on several members of the party. Here group or community singing will produce the most general co-operation.

Depending upon its type, it is always feasible to introduce some feature of the regular musical and dramatic repertoire; for instance, a vocal and instrumental number, a dialogue, or a little sketch. There are innumerable ways in which social parties for all occasions

throughout the year can be made entertaining and refreshing. As half the success lies in the planning, it is wise to decide upon a program well in advance and have those in charge consult the recreational experts in the institution and community. A wide range of material on the organization of social parties, with and without music, is available.

Sacred and Secular Ceremonies

In many institutions religious services are a regular weekly feature. Whenever feasible, musical organizations of institution and community should contribute to the order of worship, an advantage for both the religious and the music programs. Such contribution increases and intensifies the inmates' active participation in the services, and it provides worthy objectives for the institution's musical activities.

Although the utilitarian end of music-making should not be overemphasized, lacking a practical goal, there is danger in institutional life that the whole music program will lose in psychological and educative value. Unless made an occasion of social service, practicing and rehearsing may become a kind of introvert business.

The program need not consist entirely of hymn singing. Any musical ensemble, or indeed any individual who can make acceptable music should in due time be given a place on it and be allowed to make his contribution in his own manner. In some institutions a band or orchestra substitutes for the traditional organ; better an inspired band than a worn-out harmonium.

What has been stated of instrumental and solo contributions is true also of the congregational and choir singing of the population. If hymns are the only vocal selections permitted, the chances are that no particular inspiration will be derived either by singers or listeners from their performance in Sunday services. Hymn singing has been so overdone in some institutions that many workers and inmates declare themselves "forever through" with it. Many people become mere vocal automatons whose singing can be effected in a dream-state with all thoughts elsewhere. Hymns sung without too much preparation and repetition from a reasonable "ser-

vice" repertoire are bound to be more effective as a means of worship.

An institutional choir is an asset when its performances do not dampen the ardor of the congregation to participate in the singing. It does not have to consist of choristers trained in four-part singing; it may be composed of as few as four persons doing unison work. Its function is a combined religious, ceremonial, and musical one, the main objective being to augment by its singing and demeanor the quality of the service. This can be achieved just as well by a few as by many, particularly if the participants themselves feel and express a reverential attitude toward the service. The music need not be intricate nor the singers accomplished, for the more simply they sing and behave the better. They may not be sight-readers nor have vocal training, but they should, as a minimum requirement, be able to sing in tune, softly, and with feeling. A unison song in clear tones and with conviction is in institutional experience a finer musical and spiritual achievement than the mechanically drilled shouting of a four-part anthem. Hence it is feasible in the smallest institution to have a choir, perhaps of modest size and attainments as an asset to the service and a subject of affection for the congregation. Its membership, like that of orchestra and band, may be made up from inmates and from personnel. This coming together for purposes of worship through music cannot but have a humanizing and cultural influence on their mutual relations. Very often willingness to co-operate is so great that denominational alliances are cast aside. Jews, Catholics, and Protestants frequently sing with and for one another in all services that happen to be held. Acceptable musical material for mixed religious populations includes standard hymn books and some fellowship hymn books for young people and song books of the Adult Education Movement.

Secular ceremonies such as school commencements and patriotic meetings offer opportunity for community service by the musicians of the institution. Community singing should always play its part as the one form of common expression in which every person attending can participate. The choir or chorus can officiate in a dignified and festive undertaking, so may inmate soloists, the band, and the orchestra. Here again the underlying idea is that the cere-

monies are not merely bestowed on the group by superiors and privileged outsiders, but are formal expressions of the innermost and highest aspirations of the inmates themselves, a part of their own lives, individual and communal.

Participation in all ceremonies, sacred and secular, under suitable circumstances and locations, may very well be extended to musical organizations and individual members of the outside community. Likewise the musicians may represent the institution outside its walls, thus creating understanding and appreciation of it as an organic part of the community. The mingling of choirs, choruses, bands, and orchestras in common service establishes social sympathy and co-operation in ways denied to individuals and has a salutary effect on the standards of an institution as a community agency.

Indoor and Outdoor Sports and Festivities

The socializing objectives of institutional treatment should habituate inmates to find satisfaction through participating in festive group events and through using a part of their leisure time for such purposes. Most institutions are in the splendid position of having large groups of participants with abundant leisure and grounds that offer ample indoor and outdoor space for their diversion.

During the outdoor season many musical activities such as band concerts can be carried on at regular intervals in gardens and on lawns. The advantages of music-making in the fresh open air are obvious. Parades and pageants, baseball games, track meets, patriotic celebrations, and open-air theatricals all provide numberless occasions when institutional musicians may serve a wide variety of community enterprises.

PART IV

THE INSTITUTIONAL MUSIC WORKER

CHAPTER XV

QUALIFICATIONS FOR INSTITUTIONAL MUSIC WORKERS

MUSIC WORK in institutions is being carried on by persons of varied training and qualifications: professional band leaders or instrumentalists, volunteer musicians from the community, amateur or former professionals on the institution's staff, and occasionally (especially in men's prisons) inmate leaders. For all these types there is room. The musical and the social-educational effectiveness of an institution's activities will, however, vary with the kind of worker employed. Where a full-time, trained musician is added to the staff, music work of great range and lasting significance for the inmates can be expected; with part-time trained service the institution can expect at least considerable technical achievement. Under amateur, volunteer, and inmate leadership, recreation of a very satisfactory musical kind can be looked for; and sometimes also adequate individual instruction. But a co-ordinated program of social education and treatment through the musical activities must not be expected under untrained guidance.

Choice of the type of service desired will also depend upon the size and purpose of an institution. Small institutions and those that send their inmates to the public schools are seldom in need of a full-time trained music worker. The part-time service of a trained person will be sufficient. This arrangement is most desirable also where some social-educational use of music is planned or where individual advanced instruction is wanted. Where regular and efficient leadership of large groups is needed, the most satisfactory policy is to engage a full or part-time professional music director. Most of the activities described in preceding chapters require such a person. Amateur and inmate musicians can be helpful as assistants. Finally, where music is an integral part of a co-ordinated system of education and treatment, a trained teacher should be a member of the regular staff. If the institution is very large or re-

quires a variety of specialized music work, more than one trained worker should be engaged.

GENERAL REQUIREMENTS FOR ALL INSTITUTIONAL MUSIC WORKERS

The candidate for musical leadership in institutions should possess certain general characteristics and technical abilities. These will be discussed in detail under the headings: (1) personality; (2) technical musical training and experience; and (3) cultural background.

Personality

Good health is essential for an institutional music worker. Not all persons proficient in music-making and teaching are sufficiently healthy to be of practical use in the treatment and education of inmates; for that work men and women need full possession of well-balanced and sustained physical and mental abilities. Sometimes handicapped or overemotional, artistic persons are drawn to work with welfare clients. They may be valuable elsewhere, but not in an institutional environment. Because compensation mechanisms often play a considerable part in their lives, difficulties are likely to arise in their relations to inmates. Questions of authority and leadership assume an overemphasis and affective significance out of proportion to their real value.

With possible exceptions a music director of adults should not be under thirty years of age. A younger person will hardly have acquired the necessary technical musical knowledge and experience. He has not lived long enough to understand and meet the human needs and demands of adult inmates. This limit of thirty years does not apply to music teachers of children. The musical education of institutional children requires a sympathetic understanding and sometimes a playfulness that cannot always be given by an older teacher.

A candidate should show by his record that he has been efficient and successful. Occasionally persons who have been failures elsewhere apply for positions in which they do not have to face professional competition. Although willing to adapt themselves to institutional living, they will rarely be found capable of teaching

in an institution. Such work demands a degree of objective psychological insight and long-range, detailed educational planning that should be entrusted only to properly equipped persons.

Because of the emotionally stimulating nature of his work a music leader's effectiveness rests to a considerable extent on personal relations, both with inmates and with staff members. His personality should be stimulating and projective. He should awaken by his own carefully considered example the creative imagination and ambition of others. He must so check his expansiveness as not to dwarf their power by his own musical attainments and general superiority. On the other hand, a leader who contents himself with merely telling students how to sing or play will not qualify.

A music leader must possess self-control, so that he is not swayed by momentary impulses but regulates his own conduct by logically planned principles. His attitudes and actions must depend not merely on his emotional leanings, but must be governed by his judgment. Only thus can he become objective and extend his sphere of contact with his students. He should be the kind of person to whom inmates, old and young, will naturally turn as to an understanding friend.

It is imperative that he possess two qualities that have at once a liberating, a quieting, and a refreshing influence. These are a patient disposition and a sense of humor. Nothing so paralyzes effort as the impatience of a dissatisfied leader who cannot reach his aim and does not encourage his students through his own unquenchable confidence in their ultimate achievement. The second quality, a sense of humor, is indispensable for successful institutional work. It is the music leader's task to free the emotional attitudes of his groups from the tenseness, indifference, and depression from which they often suffer. Because these are frequently based on stern and tragic realities they cannot always be reasoned away. Nevertheless a philosophic attitude toward them can be encouraged. It is here that a leader's sense of humor can give emotional relief through droll observations which, while granting a certain unhappy fact, so place it in juxtaposition to another fact as to bring out its relative insignificance. This may lead to the mastery of very discouraging situations.

The music leader's emotional trends should also be given attention. Not all musicians have a happy disposition. Some are depressed and carry this mood to their music groups. Others are of a decidedly unfriendly nature. For them leadership is a means of dominating others. They inspire fear, and the music made under them does not give the player affective relief or artistic and social satisfaction. The music director should be an educator, not a drillmaster. He should be resourceful in social approach and in the ability to awaken in his students and colleagues a sensitiveness for fine and aesthetic values, not regarding these as easily attainable but as objectives worth striving for with all the intellect and perseverance that one can command.

A person with a definite philosophy of life will be more impressive than one without that support. Such a philosophy implies a faith in the dignity and beauty of human life and a conviction that music can be used to improve the condition of the mentally and physically disordered. It requires sensitiveness to the inner or psychic qualities of others. Just as his ear is attuned to the delicate nuances of tone produced by the human voice or an instrument, so should he be a keen observer of the subtler traits of his students. Under the stress of circumstances many an inmate has lost belief in himself and frequently is totally unaware of his own potentialities for growth. It is in this psychic sphere that a music leader can do his most creative socializing work.

It is sometimes hard for one who has a musical type of mind to be objective in his relations to others. He is likely to be sympathetic toward a congenial person and indifferent toward one who is not congenial—to overestimate the relative significance of musical traits. To a choral conductor it may seem a terrible sacrifice to release a soprano because her physician is of the opinion that it is better for her to avoid for a time the excitement of appearing in public; it may be just as trying to have to put another person on his list who does not possess much voice or ambition but for whom participation in chorus may be very beneficial. The more a music leader succeeds in integrating in his own mind social-educational with musical goals, the more successful will be his handling of such problems.

A combination of these traits, united with poise and purposeful-

ness, and flexibility and willingness to co-operate in conference and action, should insure a personality that is acceptable to inmates and staff. There being many degrees of co-operation, the music director should have a broad respect for matters not directly in his own field, and appreciation of the relative value of his own part in the common task.

Work and life in a welfare institution call for a person who can plan without depending upon another's initiative, but who will, on the other hand, carry out orders. In most institutions the music director is "boss" of his own department. No technically superior officer directs and supervises his work. He is, however, responsible to the superintendent for his relations with inmates, staff, and the general program of activities. Personal qualities must combine with a degree of maturity to produce a director capable of carrying the responsibility of his own department, and also of sitting with others in deliberative council, accepting objective criticism, and discussing the problems of his work and that of others as related to his tasks.

Technical Musical Training and Experience

The technical training and experience required of a director will vary with the scope of an institution's program. As has already been stated, the building and carrying on of a music department will require a professional and salaried music instructor. One cannot load onto the shoulders of the volunteer amateur the responsibilities involved in planning and directing co-ordinated routine activities and the setting up and running of an efficient department. These are technical jobs and require continuous attention, the success of which will depend upon the musical, pedagogical, and administrative abilities of the appointee. And while he should be sensitive to the beauty of all kinds of music, he should not get upset when bad music is badly made in his presence. He must be catholic and tolerant in taste and have patience with humble efforts in order to change these into better methods.

The music director should be a teacher of either the voice or of an instrument, preferably the piano, or as second choice, the violin. To play the piano, however, should perhaps be an essential requirement, since that instrument is the backbone of most insti-

tutional music-making. Otherwise he will have to depend upon an inmate player or volunteer, which would limit the program considerably. One seldom finds an inmate sufficiently skilled to carry a repertoire of vocal and orchestral music, and volunteers, as a rule, cannot give sufficient time.

The director should have fair ability in playing at sight and be capable of solo work. This latter is essential for his prestige as music leader, since inmates more readily accept the guidance of one who impresses them with his own knowledge and skill. However he will not forget that his task is not to turn his students into listeners of his own accomplishments. Above all he should be a strong group leader, able to understand his group's potentialities for expression and to stimulate it to attain its goals.

The abilities necessary for any music leader, be he community song leader or symphony or opera conductor, may be summarized as follows:

1. Authoritative knowledge of his subject
2. Insight into the musical capabilities and emotional trends of his groups
3. Power and inclination to give the group belief in its own ability to reach the goals that he holds up before it
4. Ability to inspire his group with zeal and patience to work together with him in overcoming difficulties

The great conductor derives his compelling authority to a large extent from his detailed knowledge of the scores and his insight into the elements of beauty inherent in them. He often knows better what his performers can achieve than they do themselves; he is able to draw out their maximum of expression and lead them to a level to which they would never have risen without his leadership. Since the institutional leader deals with singers and players who lack many of the powers of ordinary groups elsewhere, he will not have to perform works of great magnitude and will choose music that is relatively simple in form and content. Nevertheless he will need to exert a great deal of stimulating leadership to keep his students in musical action. Most leaders of ordinary amateur and professional groups do not spend much time and effort on individual members. This is a definite task of the institutional music

director, who has to build up his group largely by preparatory work with individuals.

His effectiveness depends not only upon these general qualities but upon his ability to apply them for the purposes of education and treatment. This requires much original thinking and unusual work, as compared with the tasks of a director in the community. He must be capable of organizing the musical material into pedagogically progressive topics suitable for use with inmates subject to personality difficulties and physical and mental illness. He must be a good musician, but one interested not only in music and its teaching, but in the potentialities of his students, for he is in truth a pilot and educator of their emotional and intellectual trends.

Furthermore, as has already been noted, he should have experience in co-operating with other workers and departments. A practical musician who is most likely to meet this requirement as well as all the other requirements is the experienced public school music supervisor. It is quite possible among professional musicians and private instructors to find a person who, because of wide musical knowledge and human interest, would make an excellent institutional director. Such training and experience alone, however, cannot be considered sufficient assurance that he will be able to assume the duties of a group educator and recreation leader in an institution. As compared with the performer and the private teacher, a specialist skilled in music both as a practical art and as a subject of pedagogy and group education is technically better prepared for an institutional position. Such a specialist is the public school music supervisor.

Music education in the public schools has become a standardized and recognized subject of teachers' college training leading to B.S., M.A., and Mus.D. degrees. A public school supervisor with a college education and several years of successful contact with groups of adolescents has an excellent prospect of being able to adapt himself and his art to the specialized music work of a welfare institution.

The number of music leaders so trained, employed in institutions, is as yet relatively small. However, there is in progress a movement to bring the educational activities of welfare institu-

tions up to higher standards, and some superintendents are already employing only highly trained teachers.[1]

Persons equipped to give this technical and educational service will have to be remunerated according to standard professional salary scales. Otherwise they cannot be expected to accept institutional positions. The direction of an institutional music program as outlined in this book requires mature personalities, well rooted in normal social life. The management should also be ready to accept married persons who are able to meet these requirements, since they are likely to have a balanced and practical outlook on life as a whole.

Salaries of all such teachers should at least be sufficient to return to them the investment of their study and preparation and to assure them the secure and cultural existence necessary for fulfilling their tasks. Only thus can they devote themselves with vigor and with an untrammeled spirit to the problems of inmate guidance.

Since the experienced public school music supervisor is recommended for the position of institutional director, it will be appropriate to quote the salary scales which apply to such specialists in the public school systems of this country. They may serve as a basis, but not as a parallel, for the consideration of the salary of an institutional music director.

Salaries of public school supervisors vary with the size of the city, the importance of the position, and the responsibilities attached to the work. Schedules given by an authoritative writer on the subject are approximately as follows:

Towns of 10,000 and less:

Supervisor: $1,800–$2,200

Assistants or special teachers of music: $1,600–$2,000

Towns of 10,000 to 50,000:

Supervisor: $2,200–$2,600

Assistants or special teachers of music: $1,800–$2,200

[1] Paragraph 136 of the New York State Law on Prison Education states that: "The state commissioner of education, in co-operation with the commissioner of correction and the director of education, shall set up the educational requirements for the certification of teachers in all such prisons and reformatories. Such educational requirements shall be sufficiently broad and comprehensive to include training in penology, psychology, philosophy, in the special subjects to be taught, and in any other professional courses as may be deemed necessary by the responsible officers."

Towns of 50,000 to 150,000:

Supervisor: $2,600–$3,000

Assistants or special teachers of music: $2,100–$2,600

Larger cities:

Supervisor: $3,500–$6,000

Assistant supervisors or special teachers: $2,500–$4,000

In discussing the subject this authority makes the following statement:

The salaries paid to supervisors and special teachers of music usually parallel those paid to teachers of art and physical training, although there is a tendency to recognize with slightly higher salaries the unusual amount of time which the music instructor has to give to perfecting himself for his profession. Practically all good music teachers have carried on private music study for many years in addition to the regular academic study which has sufficed to prepare most of the academic and the other special teachers in the schools.[1]

Necessary technical qualifications have already been discussed. Many public school music supervisors are able to meet the following requirements:

1. Sufficient mastery of the piano to direct and accompany from it all vocal and instrumental work
2. Sufficient acquaintance with orchestral instruments and literature to lead and assist individuals in their efforts
3. Mastery of the public grades and high school vocal repertoire and methods of teaching vocalization and sight-reading, also of community-singing
4. Familiarity with the literature of folk and natural dances, and methods of teaching them
5. Experience in teaching music appreciation
6. Ability in staging and directing theatricals, operettas, and pageants
7. Familiarity with the musical and dramatic events and literature of the day
8. Sufficient theoretical knowledge to arrange and adapt compositions
9. Interest and skill in creative[2] group leadership.

[1] Dykema, Peter W., Music for Public School Administrators. Bureau of Publications, Teachers College, Columbia University, New York, 1931, pp. 107–108.

[2] See Follett, M. P., Creative Experience. Longmans, Green and Company, New York, 1924.

The training and experience of the public school music supervisor include a number of seemingly minor elements that are important in institutional music work. For instance, he knows how to organize extended and progressive series of rehearsals and performances so that group interest is awakened and sustained. He is trained in exhaustive use of the music material on hand and in finding new material. Furthermore he is used to co-ordinating his efforts and his department with faculty colleagues and the educational program. Finally, he has worked with normal groups and knows what can be expected from healthy, well-adjusted persons and will not be satisfied with a lower grade of work than inmates are capable of performing. Institutional directors often lose sight of the levels reached by normal groups.

In such institutions as schools for the mentally deficient, mental hospitals, and correctional institutions large enough to employ two instructors, it is practical to engage one person who specializes in vocal work and another as an instrumental teacher and orchestra leader. The best band and orchestra leaders are found among the experienced music directors of high school and college bands and orchestras and some, but not all, of the civil and military bands and orchestras. These know how to control and direct groups, how to teach, and how to build programs that receive favor from both players and audiences, an important social factor in institutions.

While many small institutions are not in financial position to secure a full-time technical worker, this is no reason for neglecting to make music a factor in their daily life. A part-time trained director with the assistance of a resident amateur musician can carry on a simple but effective program. If the assistant is a good instrumentalist he may give elementary instruction and supervise practice hours, but not if he is a singer only. As already indicated, even an inmate with professional experience can assist the trained director. The management must recognize that the educational and social features of musical activities must be co-ordinated with the entire institutional program. This co-ordination can in no case be entrusted to an inmate. Nor should volunteers of the amateur type, whether staff members or outsiders, be given too great responsibility. If good musicians, they may, however, be helpful as assistant band or chorus leaders, and their presence among the

personnel often greatly enhances informal musical recreation and succeeds in building up an inmate's preference for music as a leisure-time occupation.

Cultural Background

In addition to his technical knowledge an institutional music director should have a broad cultural background. This should extend to subjects of general importance outside the field of music, and should include the other fine arts, literature, science, and public life. An intelligent attitude toward professions, vocations, and recreations that lie outside his usual attention will enable him to converse both with fellow-workers and inmates on varied topics. Inmates should know him as a person able to think in terms of other people's concerns. In fact the director should have as good an ear for topics preferred by an inmate as he has for his own. A profound but narrow interest in a single aspect of human endeavor may create friendships, but it also is likely to kindle antagonism. Many a musician by speaking almost exclusively of his profession has made himself and his music obnoxious to his neighbors. When institutional workers can see their own problems and methods as related to those of the remainder of the staff, the beginnings of rational and systematic treatment can be made. An institutional music director should therefore acquaint himself with current literature on the administrative and treatment problems that are the special concern of his institution, and should attend staff meetings and conferences. He should develop friendships with the capable workers in other departments.

Attention should be paid to the theoretical implications of music work. Through the development of theory, isolated attempts to solve practical problems become less haphazard and more connected and effective. Too much institutional work in the past had no theory underlying treatment, and its close educational relation to other activities was not understood. There was not only confusion but often total ignorance of the psychological value of music. Hence it was often withheld from inmates as a punishment, whereas it should have been required as a disciplinary occupation. On the other hand, music has been unwittingly misused when it has furthered a tendency to indulge in day-dreaming and idleness in in-

mates who are in urgent need of directed thinking and concrete work. Such errors to a great extent were caused by the lack of educational theory underlying both musical and administrative planning. Even where workers did not understand the mental processes involved in musical activity, a cultural interest in matters outside the narrow groove of routine thinking would have enabled them to use music more intelligently.

The value of a cultural background for an institutional music director will thus be seen to flow from his need to understand the interests and problems of inmates and fellow-workers and the way in which music can round out an institutional program and the life within its walls. A man's culture is expressed not only in knowledge and professional technique, but also in his intellectual versatility and social grace.

The foregoing requirements remain incomplete, despite the attempt to be inclusive. Since many qualities and traits in a candidate cannot be gleaned from degrees and recommendations, it is always advisable when making an appointment to engage him provisionally.

INSTITUTIONAL PREPARATION

Even with the best intentions a person may not fit into an institutional household, and not all who feel happy and well in one would feel the same in another. Not everybody, even after careful selection, is found to possess the qualities the management considers desirable. A probationary period has proved helpful in determining both for worker and for management whether the former has sufficient resourcefulness, initiative, and patience to handle the institutional job. Furthermore, only practical experience can reveal whether a sympathetic rapport exists between appointee and inmate. Irrespective of whether he has to deal with hospital patients or prison inmates, with tuberculous, blind, crippled, or aged people, or with healthy children and adolescents, in all instances a director's relationships should be based upon an unshakable belief in the potentialities of each. It is a healthy sign if the probationer shows that he is capable of respect for the inmate who has to face life with a handicap. In addition this period must reveal whether he is able to use music as a means of social education and true recreation.

Careful definition by the management of the music worker's task in terms of the institution's program of care and treatment, and the emphasis to be put upon psychological gains, will be necessary. The probationer's previous normal training and experience should have prepared him to translate aesthetic and artistic values into psychological values and to utilize such skills and interests as psycho-dynamic forces. For the psychological evaluation, co-operation must be developed with staff members of the institution concerned with psychiatry, psychology, and education. This should be achieved during the probationary period.

It is also important that the recreational benefits of musical activities be interpreted to adult inmates in terms of their true significance. Otherwise they are likely to be regarded by them as immature or inferior to the vocational and social pursuits of life. Without such unreserved acceptance there could be no healthy carry-over of the musical offerings of the department.

The next step, the development of an inmate's recognition of the social value of music into a desire to make it himself, reaches beyond the more general leader-inmate relationship. Stimulus to action must persist after the personal relationship has terminated.

The final test of a candidate's fitness comes in the occasional application of disciplinary measures. Care should be taken that the inmate understands these measures and learns to apply them voluntarily to himself, not as pressure by the leader and the social group. Otherwise, although apparently acceding, he would repress his true emotions and thoughts and escape into fantasy.

The general task of a music director, then, is to deal with an inmate's real feelings and thoughts and to assist in normalizing his mental and social life, a function differing from that of a social leader. To carry out the institutional music work he will have need of both relations with inmates.

SPECIFIC REQUIREMENTS

Many managements consider a music director's sex important. Neither sex is to be preferred to the other; the personality of a candidate is rather to be stressed. Both men and women have succeeded and have failed in institutional work; their sex, as a rule, had no influence on either outcome. Psychiatrists and psycholo-

gists familiar with institutional problems point out that the stimulation of an instructor of opposite sex to a homogeneous group has a normalizing influence. Many institution heads, on the other hand, hold that women inmates should be taught and led by women, and men inmates by men. But here again the personality enters. Not all women have a good influence on their sex, nor all men on men and boys. The question is best answered after the probationary period. If a particular music worker can liberate repressed or inactive powers of feeling and thinking, then the subtle sexual influence that he or she exerts is a constructive force. In such an instance it is detrimental to both treatment and education to take a negative and defensive attitude toward the sexual energies that are such great factors in human life. Hence, if no other reasons govern, a music director's sex should be considered only as an incidental factor.

Because of the part singing plays in work with children, and because it is coupled with games and ring dances, a woman is usually chosen as music director for children. A man is almost always found as band or orchestra leader for men and adolescent boys, since few women aspire to that office, although there have been successful exceptions. Large institutions sometimes have an instrumental division in charge of a man and vocal and dance divisions headed by a woman.

Regarding other specific requirements, the following are worthy of mention: In educational institutions for children, such as orphanages and homes for the crippled and blind, a music instructor skilled in kindergarten, sense training, or grade and junior high school music work and accustomed to younger children, will be most acceptable. The correctional or training schools for juveniles below the age of sixteen may best be served by an experienced high school instructor who knows adolescent boys and girls in their strength and their weakness, their habits and preferences, and who likes and is able to deal with that age level. For retarded, mentally deficient, and otherwise deviating children, a younger public school music instructor should be considered. He (or she) should have had experience with normal children so that he can adapt as large a portion as possible of the public school program to the limited capabilities of inmates.

In welfare institutions with adult populations a music worker of riper age is needed, who besides practical music experience has an insight into the problems of life of mature men and women. He should know how to deal with adults of varying types and be able to command their respect and goodwill. Again the music worker's own social preferences should be considered. One cannot force emotional attitudes even in teachers. Some are attracted to children, others to adults. Such preferences should be definitely ascertained in order that full justice may be done to the inmate, whether adult or child.

CHAPTER XVI

METHODS OF LEADERSHIP

DEALING with emotional needs and developing social attitudes are procedures based upon the influence of one person on another. An institutional music leader's task in this aspect of his work resembles somewhat that of the physician, the minister, and the social worker. Unless he can win the esteem and co-operation of the inmates, his efforts will produce at best superficial results. Moreover, if he can elicit only a blind following and not growth, he will but partly succeed in his task. Except for the custodial type of the lower mentally deficient, patients suffering from certain brain diseases, and the deteriorated senile, some degree of development is possible for all inmates. During the process the music leader's relation to his students should change by requiring more independence, especially when the higher levels of maturity are being reached.

From the first contact the road may lead to a point at which an inmate develops insight into himself or his situation. Thence the director may guide him toward self-expression and the use of his own powers of discrimination. Interest and effort are here still focused on subjective problems, but as these pertain already to the adjustment of the inmate's personality, a beginning has been made toward weaning him from dependence upon the music leader. The latter should observe when he is ripe for this step and plan the new relation. As soon as possible the leader will seek to establish in the inmate an objective interest, first in his music and then in persons and circumstances outside his immediate circle. The aim is to widen his social and cultural contacts and to connect his musical interests with them. By this time the relationship should reach a technical basis instead of the original personal one; whatever degree of maturity an inmate may be able to attain should be stimulated. Leadership in the end will depend upon a common, impersonal interest in music.

ESTABLISHING CONTACTS

Much of a director's initial success depends upon his approach. Some types of persons can never be enlisted for an activity after they have once taken a dislike to it or to a person connected with it. But once a tradition of pride and anticipation regarding its music has been established in an institution, new inmates are infected by this spirit. Co-operation from them and the staff will come easily, and a director may even have to beware lest this enthusiasm grow out of proportion to the actual role of the music department. A favorable attitude will not endure, however, unless the director does constructive work for the inmates.

The music director should not always be swayed by an inmate's antipathies, especially when they concern a group performance. There are children and adults who have a tendency not to play the game. Bringing about participation becomes a matter of teaching social adaptation. In community music meetings, for instance, it is an effective policy to leave the selection of a few songs to the participants, even though this may provoke controversies. The leader can meet this issue by satisfying general preferences rather than by performing each requested number, for which there may not be sufficient time. He will find that the group will be satisfied with this procedure and that the few persons whose wishes were not met will forget their disappointment after awhile and join in with the group.

The community music meeting is one of the most effective occasions for establishing a sympathetic contact. The simple question, Has anyone a song in mind? or Has anyone found in this book a song that he would like to have us sing? may break open the shell of reserve. The question may be put directly to an inmate, What song would you like us to sing? Some will evade a direct answer and reply, "I don't know." They may also answer "I don't care." This may mean many things; for instance, "I care very much, but I'm afraid to say it. Maybe they will laugh at me. Maybe you will think my selection is silly!" Or the reply may come, "This is the song I want!" Whatever happens, the response to the invitation gives a snapshot of the inmate's personality.

It seems a peculiarity of institutional life that interest in any

activity appears first as an interest in the person representing it. Inmates who have liked music for many years and are perfectly able to enjoy it in an institution may keep this a deep secret. They will not reveal it before they are convinced that the music-making, and especially the director, "amount to something." Rarely is there a technical criticism implied in this attitude; rather reluctance to disclose cherished experiences or abilities to a possibly unsympathetic member of the staff.

The director must therefore make it his first business to arouse interest in himself. Even before speaking or playing he can express taste and social standing. Inmates like to see their officers and teachers well groomed. They appreciate a becoming gown worn by a woman director and a neat and well-dressed man as their band or orchestra leader. Out of first impressions must grow a relationship that wins confidence, respect, and willingness to be guided. Hence the bearing of a director should be friendly, simple, and dignified without pretentions, "artistic" mannerisms, or official aloofness. When he first speaks it should be about a topic of general interest or about the students' likes and dislikes, wishes, and abilities. Even in these early meetings the director must be careful to show that he knows his business and is dependable, not a changeable person with whom it will be difficult to get along. First contacts are often unplanned, hence he must be alert so that he may always present himself at his best. Unaffected conduct will set his students at ease, and a calmly positive bearing will invite their acceptance of him as leader; thus he will not only awaken interest in his personality and in musical activities, but will lay the foundation for active co-operation.

A director should have at his disposal different ways of establishing contact. Some inmates, when approached singly, cannot be won to attention. If allowed to come unobtrusively with a group to observe what is going on, their resistance or shyness may gradually disappear. Others would shrink from group contact; these can be won only in a private interview. Some may come clamoring about their accomplishments and asking for important musical positions. Such he may have to receive in a businesslike way, showing interest but submitting them to a technical examination so that they may understand the requirements. Some

inmates must be persuaded to join groups because music is beneficial for them; others, especially the less gifted, to help them overcome their shyness; while still others, from a feeling of self-importance, may await persuasion and for reasons of treatment should not receive it. Finally there are the patients in mental hospitals given to morbid fantasies and queer behavior. These present especially interesting problems to the music director, and since such people often need the outlet of music in their pathological states he may not wait until they are better. To some he will play; to others he may give implements for rhythmic beating or musical instruments they already know how to play; or he may lead them to march or dance.

In institutions with a few inmates and a small staff everybody knows everybody else, and much information will come to the director from conversations with his colleagues, at staff meetings, and interviews with inmates. In the social room and on the playground he can learn a great deal about an inmate's characteristics. Occasional attendance at other activities in which inmates are engaged, or visits to their wards, rooms, or cells will also supplement the picture he has obtained. Such visits are good for another reason. Inmates are often suspicious of a teacher's interest in them. If they are emotionally expressive they might ask: "Say, if we would not sing, would you be interested in us at all?" Sometimes this is a legitimate question; but the conditions that it reveals should not exist. The director should show to all as he goes about the institution that he takes a keen interest in the people and activities of the entire community. In large institutions with hundreds or even thousands of inmates, detailed knowledge about the inmates must be more systematically obtained.[1]

Whatever method the director employs in establishing contact, he will reach his goal most quickly by appealing to instinctive interests; these will also be the starting point of his guidance. In order to facilitate a deeper rapport, he should set out to make inmates feel restful, comfortable, and happy. Most inmates have to fight so many difficulties in themselves or in their situations that they seek relief in the presence of persons with whom there will be

[1] See Chapter XVIII, Co-ordination of the Music Program with the Work of Other Departments.

no clash. Many, although not gifted nor desirous of taking a prominent part, remain quietly faithful over months and even years, often attending for no other reason than because of the soothing atmosphere. If they do not disturb others nor indulge in unhealthy rumination, they should be allowed to stay. With the mood of naturalness and occasional friendly humor must be coupled a businesslike and systematic procedure. Instruction hours, class sessions, rehearsals, and performances must proceed systematically. The more steadfast a director's policies and methods are the better will inmates be able to understand and follow him. Strictness, however, must not deteriorate into a domineering or tedious routine, both of which are sure means of killing any willingness to co-operate.

SUSTAINING CO-OPERATION

Keeping alive an inmate's interest in music is not always easy. Even though he may want to continue, all sorts of affective situations may arise to create resistance. An easy-going, hedonistic temperament may balk as soon as the music leader makes requests that seem to entail more effort than pleasure. Egocentric, expansive, touchy, or neurotic persons may stop co-operating at any time if they do not receive enough attention. Difficulties like these may yield only after prolonged treatment, especially when they are based on deep-lying psychological conditions. Among only slightly affected inmates a director can forestall much loss of co-operation. As tools he has certain qualities in his personal bearing and in his educational methods.

Co-operation results both from feelings of security and from attraction. The director must not content himself with an initial appeal, but must constantly exercise an animating influence. The compelling manner in which he throws himself into his task incites an inmate to follow his example, to forget his handicaps, and to concentrate on the subject in order to achieve results. For many weak persons the leader's power of suggestion will long remain the driving force for their efforts toward growth and adjustment. A leader's belief in the beauty of so simple a combination as only two tones, and his conviction that these can be played or sung in a musical way, inspires the inmate to practice until he can make them

sound really well. In this and a thousand other educational matters good leadership emanates from ability to suggest the values and satisfactions to be earned by co-operation and effort.

Goodwill and interest must further be kept alive through the director's ability to plan. The felicitous mapping out of work and play is important in maintaining the co-operation of antagonistic persons. It may prove a hard task to keep an inmate who is unsympathetic with the director interested, even though he is musical.

Institutional practices that sustain interest and co-operation very often prevent disciplinary difficulties. Disappointment, listlessness, and disorder on the part of the inmates are sometimes due to the fact that a music leader does not know his business, and has no definite plan, nothing to say, and no idea whither to lead his groups. It is his thorough knowledge of the song to be learned, the march to be rehearsed, the symphony just heard that gives authority to his statements, logic to his criticisms, and that challenges his students to think. Inmates will not soon tire of a leader whose attainment is high and whom they cannot fool by superficial acquiescence. Many are keen observers of the persons placed over them and quick in discovering flaws and weaknesses. They have also a great deal of time to discuss their teachers.

GUIDANCE

Although in many institutions a director must give a good deal of technical instruction, his main task—social guidance—takes him out of the usual category of music teachers. His superiors expect psychological and therapeutic instead of technical musical results. The pedagogical ideas that he must apply are the same whether he deals with children or adults, with socially adjusted or with maladjusted individuals. The processes of physical and mental development, like other biological functions, are the same in principle for every human being.

A director's attitude toward the weaknesses or handicaps of his students will affect his guidance. He should not consider these handicaps as obstructions to his music work but, in view of the patients' condition, as natural and interesting problems for study. He should not get upset but be able to treat his pupils with equa-

nimity and optimism. Such a spirit will help him to master the most difficult situation. It will keep him relaxed instead of keyed up. One who is calm and sure of himself suggests to the troubled inmate the security that is exactly what he needs.

A relaxed attitude is essential for other reasons. Hurrying a student will frequently impede his progress because it sets up disturbing emotions. Patience will strengthen many of the inmate's socially useful tendencies. A little trouble in offering encouragement and compensatory pleasure to a person who has made a real effort gives him an experience lesson in social living. Mutual courtesy and consideration make up the warp and woof of civilized life. In such an atmosphere problems of unruly conduct will not occur. Inmates will accept the discipline involved in subjecting themselves to leadership as a natural condition of working together for a common goal.

A leader should accentuate desirable conduct rather than dwell upon what is forbidden or unacceptable. He thereby builds up a co-operative public opinion that prevents a troublesome inmate from thinking that leader and group must submit to his unsocial behavior. Immediate elimination of a disturber with the remark that he may return if he will behave has proved effective. Because the leader does not take disturbance and resistance as a personal affront, he should never bear a grudge. The undesirable conduct of yesterday belongs to the never-returning past. He greets each new day as an opportunity for a new start.

Whenever a number of inmates do not seem to fit into some of his activities, the director should change them. In most instances greater emphasis upon treatment will be required. In order to check up on the right approach and technique he should confer with his colleagues, study psychological data about the inmates, and seek further guidance in the literature dealing with the problem at hand. Then, in carrying into effect the plans finally approved, he should observe a few essential pedagogical rules that will be described in the following pages.

The importance of regularity in sustaining the inmates' co-operation has already been stressed—a force in any environment toward purposeful living. It should obtain in all details of the music department's business. If a rehearsal is scheduled for 2 p.m.,

promptly at that hour inmates should be present and ready for work. So should the music director. If song books have been placed on the second upper shelf of the library closet, they should always be stored at exactly that place. If an inmate has been asked to memorize for the coming Friday a musical or dramatic passage, he should be required at that date to give an account of his accomplishments. The completion of a task at the time set is educationally just as important as the accomplishment of the task itself. If the inmate does not realize this the director should bring him to see it, provided that completion is within the inmate's power.

It is equally essential that a director follow a systematic procedure. If during rehearsals he has insisted that a certain selection be rendered slowly, then he must not at the performance demand a quicker tempo. Sudden change of decisions and slowly elaborated methods without a definite reason must be prevented. This can be accomplished if the director carefully plans beforehand, not only the broad outline of his work, but also its many details.

To be objective and to maintain balance in relation to the inmates is a major pedagogical law. Many an inmate learns in the music sessions that the director has a practical insight into his affective and dynamic tendencies. Together they go through numberless stimulating and gratifying emotional experiences. The inmate feels confidence in his teacher and is inclined to talk things over with him. The latter should always accede to such a request the first time it is expressed. In carrying on the interview and at future repetitions he must remember that any deeper penetration into the inmate's psyche should take place only as part of a larger plan of systematic treatment and education, and in co-operation with the other staff members who deal with the inmate. Such penetration should never be undertaken for mere curiosity's sake or because the inmate wants to talk about himself. Subjectivity is not alone a mental weakness but a favorite institutional pastime. Persons indulging this trait must learn that they cannot impose upon a director's time for such purposes.

Since institutional life fosters the tendency to lean upon the officers and to ask their help whenever opportunity offers, the director should develop his students' independence. For this there

are countless opportunities in the details of the music work. He should, for instance, expect a mentally normal person to decide for himself the best way of fingering an instrumental passage. Many music leaders do all the thinking for their pupils. They will inform a pupil that a passage should be played loudly, while it is much more important to present such a matter as a problem for the student to think about and decide upon and then explain why he made the particular decision. Inmates who can master their own problems should not be allowed to take the course of the least expenditure of effort. Through constantly making his own decisions the student will be helped to develop that ability.

WORK WITH INDIVIDUALS

Since musical activities are to a great extent carried by emotional energies, it is clear that the elements that generate and control this energy may either focus or disturb the attention. The mental imagery activated by music may in turn increase concentration on it. This will occur as long as the musical strains awaken associations compatible with the emotional trends. Music may, on the other hand, produce moods and thoughts that divert the inmate's attention to other subjects such as events in his private life.

Such processes play an important part in causing technical errors. Even slight inaccuracies like playing an F instead of an F sharp become worthy subjects of psychological investigation. They may give valuable information on the inability to concentrate, lack of grasp of the subject, fatigue, mechanisms of evasion, and the like. If they are due to pathological processes, several months may be needed to overcome distractibility. Some neurotic persons and convalescents feel irritable and fatigued after only a relatively slight expenditure of energy. Occasionally these feelings are but habitual recurrences of former sensations. As soon as such an inmate is asked to do something to which he is not accustomed, he escapes by an old defense mechanism and complains that the task is too difficult for him. The music leader may ignore the protest and insist that he overcome his old habits and complete his task, or he may believe that the protest and the fatigue need interpretation by a physician.

Many powers can be developed in an individual through group

approach. One of these is to think and act in terms of social endeavor. It is one thing to teach a pupil to use his voice properly in singing and quite another to make him use it for the good of the group of which he is a part. This social purpose is so necessary in the total treatment of an inmate that without it his technical musical instruction may lose its constructive value.

Joining a group is important for another reason. Many, although surrounded by great numbers of fellow-inmates, live a lonely life; they have no friends and belong to nobody. Participation in a common activity may draw them out of this isolation. If at the beginning an inmate's only tie to a group is his personal relation to the music leader, it is then the latter's responsibility to transfer that emotional interest to the occupations of the group and to some of its members. This is frequently possible. The beginning of an isolated person's social education should be to show him that music-making of the group satisfies some of his needs and that he benefits by remaining in it.

Most inmates crave personal recognition, a common human trait. Obviously anyone who has not been very successful in life and has suffered humiliation will be touchy and likely to behave in habitually awkward self-defense. In institutions there undoubtedly exists great need for recognition.

In Chapter III, Considerations on the Psychological Influence of Music, overt and immediate responses to music were discussed.[1] Sometimes an overt response may occur after so considerable a time that expectation had long been given up. For three years a woman patient was apparently indifferent to the music produced in her ward. One day she handed the music leader a much-torn sheet of the ballad, Oh, Promise Me! and said: "For a long time I have been watching these song meetings. I have made up my mind now to participate. If you will accompany me I will sing this song as a solo." In singing she disclosed a remnant of professional technique. During all the three years that she had sat there silent no one had suspected that she had paid any attention to the music, let alone understood it.

All institutions contain persons who show only an occasional interest in music. The director should take special interest in

[1] See p. 54.

them, making them feel welcome to participate whenever they wish. Since attendance should not be forced upon them, and work assignments require steadiness of purpose, these inmates are not likely to belong to regular sessions. Some wavering ones may be helped by encouragement given privately or perhaps indirectly at recreational music meetings.

There are inmates to whom the leader should offer little personal attention; others again are greatly in need of it. The criterion is the extent of attention that will lead to normal social thinking and conduct. There are juvenile as well as adult inmates who try to attract extra notice by pathological or merely extravagant behavior. In most instances the best method of dealing with such conduct is not to try to correct it directly but to ignore it. At such times the leader should present his topic in a particularly interesting way, or introduce something new so that the disturbing person does not succeed in obtaining special attention. He will then feel himself isolated and be likely to abandon his unsocial conduct. If he does not desist, the music leader is justified in dismissing him. Persons who after repeated tryouts continue to cause disturbance should temporarily not be permitted to attend.

The leader should not use cajolery. He should be evenly polite and businesslike. If a pupil misbehaves because of lack of motor control, the leader should give him special attention after his excitement has passed. He may devise exercises that will help him to develop control. Other measures have to be taken with persons whose lack of control is because of mental weaknesses and emotional defects. The onset of unruly conduct may indicate that the limit of concentration has been reached and that they will have to be occupied in a different way, in tidying a room, for instance. Pleasurable motor activity should follow the music-making. The best method to stabilize conduct can be determined only by a study of each case, but defeat of the disturber's aim will cause him sooner or later to abandon his unsuccessful efforts.

The more primitive an inmate is the less should a leader try to achieve his goal by argument, the more employ friendly suggestion. He must not be too critical. It is very easy for a leader to become a stumbling block to a person's progress by making too rigorous technical demands at the beginning. Seemingly hopeless attempts

to sing, play, or study may be heroic endeavors to overcome inner hesitation and inferiority mechanisms. A single expression of dissatisfaction by the leader may cause the awkward inmate to become numb and unable to persist in his endeavor. A timely word of encouragement may stimulate him to double his efforts and to make progress. The leader need not resort to flattery and untruths; let him bring out only the favorable and positive quality of the effort.

In order not to make his personal remarks a matter of comment by the group, the leader should bestow most of his praise or blame privately. He will find that such personal treatment is thoroughly appreciated. When he praises he should prevent a pupil from overestimating his value, and when he blames he should protect him from derision by his comrades.

Many inmates, both the young and the more mature, need to be liberated from inhibition and fear before they can freely express their personalities. Even music-making and listening can become forms of repression. Careful differentiation between musical and psychological results is therefore necessary. A leader may obtain artistic effects by threats, insults, and humiliating insinuations. Although musical results may seem very satisfactory to an audience, the psychological effect on the musicians is destructive. It may sometimes take a little longer to obtain attention and order through friendly methods, since obedience should be an expression of voluntary co-operation. The creation of pleasant moods in a class will sharpen attention and technically improve efforts. In this matter a good director will make no distinction between musical recreation and music work.

The mental condition of some inmates precludes a friendly and co-operative attitude toward even the best intentioned institutional worker. Irresponsibility, obstruction and irregularity in their behavior are often the cause of their being in the institution. By not giving in to such behavior the leader may fail to ease an emotional crisis and cause a clash. He should not fear such happenings. Through a friendly but firm attitude and a systematic adherence to order his influence is bound to prevail. The best way to overcome disorder and chaos is not to give in to them, but to prove

that reason and logic are more patient and consistent and therefore more effective.

Certain inmates try to upset their fellow-inmates and leaders. Success would be an additional cause for continued misbehavior. An imperturbable director calms the other inmates and the disturber fails to find the craved-for emotional satisfaction. This may cause him momentary anger but it will soon discourage further attempts. The director should avoid personal reactions of any type ranging from anger to irony and pity, and should be governed by cool reason. After a fair and dispassionate warning, if resistance continues, a quick dismissal is the next step.

The use of inborn gifts is no more than a natural duty and does not call for special commendation. What deserves praise is devotion to a task, faithfulness in practice, and the shouldering of responsibilities. A person not particularly endowed, who finally sings or plays well, merits special approval for performing his small task faithfully, whereas the born singer or the advanced player should not receive any particular praise for the brilliant execution of a solo passage that cost him no extraordinary effort. Where the personality of the performers plays a conspicuous part, the leader has to take care that they subject their egocentric tendencies to the artistic need. He can assure such a result in at least two ways: by insisting that the soloist keep his interpretation exactly within the artistic boundaries of his role; and by requiring him at any time to accept a minor part and do it to the best of his ability.

The constant turnover of inmates, through discharge and admission, presents a pedagogical as well as a technical problem. He must build up and maintain his groups in such a way that he can carry on his choruses, instrumental ensembles, and theatrical activities. This can be done by preparing understudies for all the leading members and by recruiting new participants as much as is compatible with their treatment.

WORK WITH GROUPS

In institutions with large school departments and large ward populations, it is often customary to assign inmates to music classes not on the basis of their musical interest, but according to their grouping in school or work assignment. There the problem of or-

ganization, transportation, and escort of special groups is difficult and requires constant thought and manipulation. It is easier to organize inmates into permanent bodies that move from one activity to another than to assign them according to their inclinations and needs. Thus it happens that large groups are assigned to a music session simply because it fits the schedules of the institution. Such a policy is disastrous when the majority are not interested in music. Collective attention and progress toward an educational goal under such circumstances are next to impossible. Most of the leader's time and energy is spent in maintaining discipline.

To achieve success a group must consist of persons actually interested in music-making. There is no objection to admitting to the social rooms a few listeners and even persons who in a noiseless way are engaged in other occupations. Such attendance frequently develops a musical interest in persons who felt none before. If, however, some of these disturb the group they should be made to leave and not be admitted to a music session again until they promise to behave. In dealing with a mental patient it may be better to overlook momentary disorderly conduct so as to give him opportunity to regain self-control. If he persists, he should be eliminated, not as a punishment but as a pedagogical step. It is important to lead the patient to that interpretation in private interviews.

Close grouping of inmates decreases difficulties. It may be necessary in large institutions to subdivide the music students into beginners and advanced groups, and even into an intermediate group. Members of each subdivision can thus be selected according to technical ability, and nobody is required to do work either too advanced or too easy; further, the music produced is more satisfactory.

An inmate able to accomplish more than does his group should be immediately transferred. This makes it necessary to organize music groups independently of other classifications. For the efficient as well as the handicapped, it is unsatisfactory to be obliged to work with unequally developed persons. The music leader should thus be careful that for his ensembles he select only inmates able to meet the requirements of the group. He may, however, add a few whose ability is rated somewhat lower than the majority. Work with

slightly more advanced persons stimulates; with those lower in understanding and technical performance it leads to discouragement and a decline in interest and effort. This applies to both juveniles and adults.

In view of differences in personality and musical gifts it is recommended that colored inmates be organized as a special group, provided their number is sufficiently large. The most typical expression of their unique abilities cannot be developed unless given more than routine attention. In musical matters Negroes have a natural tendency toward group feeling and action surpassing that of white persons. Because of the social value and artistic beauty their contributions can attain for the institutional population, the music director should always be ready to lead them.

In institutions containing both sexes it is a safe rule to develop separate musical activities for each sex. Choruses, instrumental ensembles, sight-reading and appreciation classes, and dramatic groups can be organized separately in the male and female divisions, particularly in very large institutions. In smaller institutions mixed music groups are feasible and of social value. Boys and girls can very well be brought together for chorus singing, orchestra playing, and dramatics provided the music and dramatic sessions are teeming with lively activity. The same policy should be followed with an adult population. In order to forestall disorder and undesirable entanglements, it is necessary to have well-planned and full programs in classes as well as in entertainments, so that everybody is kept pleasantly occupied.

The music leader should be aware that natural erotic tension is in some instances a component of the inmate's interest in musical and dramatic activities. These both stimulate and relieve the need for compatible companionship and offer the emotionally tense person opportunities for sublimated release and satisfaction. Religious meetings also offer such relief and for the same reason—that they satisfy in sublimated form very deep-rooted biological needs.

Some inmates who profess a genuine interest in music, the play, or a religious service are unconsciously, and also sometimes consciously, seeking satisfaction for compelling erotic urges of a regressive type. Persons subject to these urges may therefore be found among those who, for instance, volunteer for hymn singing. The knowledge

that musical activities to some extent offer integrating substitute outlets for many dissociated and exciting biological energies should make the leader very tolerant toward inmates driven by nature and circumstance thus to seek expression and comfort. In correctional institutions, where such cases are especially likely to occur, he should co-operate with the disciplinary, psychiatric, and educational departments through proper song meetings. It is for him to keep these on as high an intellectual and musical level as he can reach without cutting off the inmates' interest. He can do so by introducing songs and hymns that are not mushy and sentimental but that express genuine feeling. The singing should be invigorating and require full and animated physical participation in a period of time lasting not longer than forty-five minutes.

The fact that many activities are attractive because of the opportunity they afford for men and women to be in each other's company is a truism wherever they gather socially. In private as in public life the erotic trends are powerful social impulses.

The general institutional experience is that musical and dramatic activities for mixed groups have a salutary effect on the participants and also on the remainder of the population. The value of this influence is not diminished by the very small percentage of inmates who prove too immature or irresponsible to warrant their continued participation. Whether activities for mixed groups are effective depends upon the energetic and resourceful leadership of the music director and the co-operation of the institutional staff.

The larger a group the less a leader can leave to it the initiative of action and interpretation. Large groups can be handled only by strict leadership; this is self-evident. What could be accomplished with a hundred persons who have not made up their minds to follow a leader and who are bent on doing just what they please? The only way to handle them is to be extremely explicit and insistent upon what shall and shall not be done. In music and dramatic work with large groups there is no time for deliberation; that is feasible only with small ones.

Leadership of big choruses, orchestras, bands, and a full theatrical company can be attained in two ways. One method is to build up the large body from smaller groups already used to one's direction. Each such unit should be prepared through a series of

meetings for its share in the larger effort. Even at the first gathering of the units as one large group, each member and each unit knows from former intimate contact what the leader is expecting and what they in turn can expect from him. This bans defense mechanisms set up by doubt, suspicion, and fear. It produces assurance and goodwill, co-operation, and submission. It is then very important that the leader be always consistent and behave with the large body as he does with individuals and small groups. He must be unimpressed by the vastness of the crowd and never bend to its slowness, loudness, or inertia. A large crowd has dynamic qualities that a small group does not possess, and once it submits to the leader's will can produce effects that do not lie within the potentialities of a small group.

The second method is based upon the fact that it is easier to build up a mood in a larger than in a smaller group. Fifty people will more quickly follow an emotional suggestion than will five. As member of a small group a person may feel the urge to assert his own thoughts and feelings in defiance of the leader. In a larger group those inclinations lose their power. Reasoning is possible with a small group, but emotional suggestion or the introduction of a mood is one of the best methods to assert leadership of a large group and to invoke its attention.

When a director faces a large group, especially one he has not built up himself or faced before, he should, in order to secure control at once, assume an attitude of determination and purpose. Such an attitude, to be carried through, must not be a pose, but based upon actual knowledge and conviction of what should and can be done. The impression of determination and purposefulness is furthered by economy of bodily motion and speech and by an occasional humorous remark. The latter discloses that the leader is absolutely at ease and commands the situation. Careful study and preparation of the music and dramatic material to be used, and a detailed account in his own mind of what he is going to require and what he plans to say and do, will further his grasp of the situation.

One cannot always explain to a large group nor analyze in all details the why and how of an interpretation. Once the leader has secured co-operation, he can be assured that the faintest hint will

be caught and acted upon. Silence and attention are not obtained by shouting or by frantically waving one's arms, but by speaking quietly and giving evidence of perfect self-control. A crowd cannot judge the effect of its own efforts, so the leader must evaluate them. If he is not satisfied he should say so and not conceal it. If told exactly why and how to do so, a group will sing more slowly and softly and a band will play more quickly and pointedly.

If a leader is in a bad mood, his pupils can hardly be expected to feel optimistic unless they do so at his expense. If he is in a good mood and appreciative of effort, the collective endeavor will be so much the greater and everybody will feel better. Since a group is at times slow in getting into action, especially at the beginning of a meeting, the director should not expect the best practical results at the outset. In order to obtain attention, he should begin on familiar material which gives a great deal of satisfaction. Once everybody is interested and in full motion, the time has come to introduce new and unfamiliar material and to secure co-operation in striving toward new goals.

In working with sizable groups time should never be spent on details that require the attention of only a few members. This leads to loss of interest and patience on the part of inactive members. Details and fragments of compositions, dances, and plays should not be repeated in one rehearsal more than three or four times. Participants become tired and bored. Often failure to reach desired efficiency is caused by the errors of a few individuals. The leader should single these out to practice with them in private before the next big gathering.

A main factor in the success of group meetings, and especially large ones, is the quick passing from one item of the program to the next. A great deal can be learned in this respect from the technique of the professional vaudeville and revue stage. In entertainments for large institutional audiences, one does not expect prolonged concentration by persons intent upon diversion and relaxation.

Another point, previously mentioned, is that the climax of a performance should not come at its close, but in the middle of the second part of the program. This gives performers and audience an opportunity to live down the physiomotor and emotional excitement generated at a climax before they retire to their dormi-

tories or workshops. For this reason it is advisable to bring about an anticlimax by means of selections or scenes that will suggest calmer moods. Where this precaution is not taken, noisy conduct is frequently the result immediately after the performance. Short periods of social gathering as a pleasant closing of the evening prepare inmates for an orderly return to their quarters. Such gatherings are an institutional variety of the after-theater party. They help to transform the pleasant feelings stimulated by the entertainment into stable social conduct. They need not last longer than thirty minutes—a sufficient time to give performers opportunity to talk things over with friends from the audience. Practice in polite manners can be introduced into these meetings and other group activities. The task of the music leader will be to see especially that those awkward in social intercourse make acquaintances and have a good time.

It is possible for the leader to stimulate social thinking by encouraging discussions about group activity among the inmates. To do this he must begin by showing great interest in a program set up by them. The more concern he displays the better the prospect of awakening their creative imagination. He will soon see that for the germination of ideas proper feelings and moods are essential; and vice versa, that clear propositions and ideas charged with emotional values are powerful means of suggesting moods.

Not every type of inmate is adaptable to collective work. However, unexpected qualities of co-operative judgment and initiative often are found. When given some freedom, inmates theoretically unable to reach a certain level of efficiency have far surpassed expectations. Thus it has come to pass that in institutions for the feebleminded the inmates have been able to project, arrange, prepare, and execute entertainment programs and receptions; also that criminally insane patients have organized vocal and instrumental ensembles under inmate leadership in a hospital where there was no music director. Normally, inmate leadership, however, should always be limited to work that is a detail of a larger activity supervised by the director. The latter should never permit this assistant to exert final authority over inmates and programs or to stand between him and another inmate. Inmate leadership, in the absence of a professional staff director, may yield some good music

but it is not satisfactory from the point of view of social education.

In every large group of human beings there are leaders and followers. The music director should ascertain who are the natural leaders and give them such responsibilities as they may properly exercise. In doing so he recognizes their natural ability, provides for them a normal outlet, and secures their co-operation as well as that of their followers. This prevents organized obstruction and helps the director to control and guide natural social instincts in a logical and effective way. Besides the appointment of subordinate leaders, the music director sometimes has opportunity to teach inmates how to organize small music groups or clubs, operating like any other social club in a parliamentary manner. As an ex officio member he can observe the proceedings and assist with necessary advice.

Sometimes inmates in correctional institutions develop an ambition for musical leadership without possessing even a minimum of the qualifications. It is interesting to note that, notwithstanding that lack, they seem able to gather and direct their followers. This might prove that music is sometimes used as a means of exerting social leadership. There is no reason to tolerate such organizations among correctional inmates. Musically, they do not learn or achieve anything. Socially and occupationally, such groups are frequently nothing else than gangs of day-dreamers who idle their time away along the lines of least resistance by toying for hours with music while others work. The administrative reason for permitting such ensembles is usually that there is not enough productive work for all prisoners and that these musicians are at least occupied. Nevertheless such occupation is psychologically destructive. The best way to prevent or remedy such situations is to appoint an inmate who, because of musical knowledge, is technically entitled to leadership. It is then essential, as already noted, that he be controlled and supported by a member of the institutional staff.

In case of disorder in a large group, such as community singers, leaders of the section should be made responsible for prevention of further trouble. If disorder continues they should be dismissed. If a music director is not sure from what corner disturbance comes, he should continue his program as if unaware of trouble and

study calmly what is going on. The disturbers will not fail to repeat their onslaughts. If they do not desist after fair warning, not to them personally but in general, he should have them expelled. They are often psychopathic and otherwise unstable and unreliable notoriety seekers. A public rebuke has for them the same value as a public commendation. To be eliminated suddenly, firmly, quickly, and without much noise is what they least like. Their followers are mostly cowards at heart, drifting in the direction of the strongest influence. The music leader will win in the end if he remains calm under the strongest provocation and not give the disturbers the satisfaction of seeing him upset. He should not deliver a long exhortation and should not interrupt his own proceedings while the expulsion of the disturbers is effected. After they are out he should not refer to them, but continue his program. This obliterates any emotional aftermath and reduces to a minimum the upheaval started by the trouble-makers.

The disturbers should not be examined and exhorted directly after their ejection, but given ample time to calm down and think the matter over. Their ideas should then be asked, and if they have none to offer it should be briefly explained to them without any show of feeling that they have misbehaved and made themselves ridiculous to their fellow-inmates, and that they will be given one more chance. If they wish to defend themselves they should be heard, and on the basis of their argument brought to see their mistake. If they are unreasonable or of too confused, low, or deteriorated mentality to be talked with at all, no attempt at reasoning should be made. The leader should also take note of the fact that certain groupings of inmates favor disciplinary disturbances, whereas the same persons distributed among other groups will not cause trouble.

The social-educative objective of studying and working with inmate leaders is to substitute for their egocentric aims sound social goals rather than to suppress their natural tendencies to leadership. The music director should bring these out for the good of the group and the individual. He should ascertain carefully which groupings are nuclei of trouble, and with the assistance of other staff members should study the psychological make-up and history of the persons who constitute such foci of disturbance. Just as it

pays to study the why and how of the musical mistakes and errors in conduct made by individual inmates, so it is interesting and informative to study group misbehavior. Such an attitude taken toward disciplinary infractions will help first of all to develop a philosophic and wise technique of handling these problems. Second, incidents that would be annoying if met in a merely emotional manner, will become interesting problems when handled with the intellectual and humane understanding of the authoritative leader.

CHAPTER XVII

REQUIREMENTS OF TREATMENT

IN HOSPITALS and institutions for the handicapped the music director's work entails particular treatment measures in addition to his social-educational guidance. These pertain often to whole groups of patients. In educational, custodial, and correctional institutions isolated individuals or inmate types may require special methods. There is in reality no fundamental difference between guidance and treatment. The latter deals with unusual behavior and situations, follows a definite plan, and will therefore depend more often upon regular conferences with staff experts, whereas guidance is frequently concerned with things as they occur in the course of activities.

ORIENTATION AND PLANNING

The place that music takes in an inmate's own idea of life and in the treatment plan made for him requires careful study by the director. The amount and emphasis of music in the plan made for him may conflict with his own desires and possibilities. Matters like these will influence the choice of methods and determine whether his participation in it shall be educational, recreational, or a work assignment. Under all such circumstances the person's social growth (in the widest sense of the term) is the first consideration. If an inmate who should be content with practicing music as a recreation insists on studying it vocationally, his seriousness of purpose might benefit the institutional program. Nevertheless the director should not encourage his wishes if his mental, physical, or social condition precludes the vocational use of music. If previous failures or lack of opportunity have created in him emotional conflicts that have contributed to a need for special treatment, an error of judgment on the part of the director may seriously aggravate the trouble. He must do everything in his power to guide the inmate to

a well-balanced concept of music in his life and to any required changes in his habits.

Persons in need of such major adjustments usually have some talent. There are in welfare institutions also those for whom music has only a temporary, although very significant, value. As has been said a number of times, the uses of music are very great. For instance, it may serve to awaken creative abilities and volitional impulses; to stimulate an inner life of feeling, memory, thought, and planning as a precipitating cause of mental recovery; as a means of quieting mental or physical excitement; to stimulate functions; to bring new experience. In all instances of its use as treatment, the total situation in regard to the inmate, his inclinations, abilities, and his immediate needs should be considered.

This throws upon the music director the duty of mapping out activities for every inmate assigned to his department in order that he may begin his work with a definite objective. This should be written down, together with the outline of the plan of treatment and the date upon which it was decided. In the interest of good technique he must often check up the functioning of his program. Having recorded the set-up for each patient in the beginning and further developments as they occur, he must compare these from time to time and see whether the desired results were obtained, and if not, the reasons therefor. He must not be afraid to record his failures. He will not be judged by the number of inmates who theoretically reach a goal, but by the efforts on their behalf that his work discloses.

The music director should study continuously the possible uses of his material in relation to treatment. There is danger that an ambitious leader might sacrifice the treatment needs of inmates to his personal artistic cravings. That this may easily happen without intention on the leader's part is illustrated by the following case:

For a concert in which a number of inmates are to participate a cantata is planned that contains a solo part for soprano. During preparation for the concert a woman with an exceptionally brilliant soprano voice is assigned to music group work. Musically she seems the logical one to sing the solo part, but has, however, an inflated ego, as is very soon revealed by her talks with her fellow-patients. Even before she has been officially assigned to the part she has made

up her mind that she will be chosen and has announced that she and nobody else will be selected. The music director now faces the question whether to have her sing that part. In favor of it, her unique ability gives her an artistic right to the task; against it, the designation will strengthen her exaggerated self-opinion and increase her unsocial conduct.

The director may also feel that his artistic efforts with the group and the quality of the program will receive favorable emphasis by the addition of this woman's beautiful voice. Before making a decision, however, he must remember his responsibility in the matter of treatment. He should try to impress upon her that her attitude is offensive and that, despite her gift, she will not be permitted to sing unless she changes it. If the woman then makes an effort to be less boastful and more social, she should be permitted to continue her preparation for the concert. If she persists in her egocentric tactics, then the director must sacrifice the musical perfection of the performance to the psychological needs of both singer and choral group by giving the part to another, although inferior in talent.

The leader must plan for definite psychological results with all the activities that he organizes. Not only are the periods to which an inmate shall be assigned for singing and playing carefully figured out, but also those when he listens to music. The hours of radio broadcasting will therefore be counted in with those spent in actual music practice, and the radio program be synchronized with the general music program. Only thus will it be possible to develop integrated institutional musical activities that will not require more of the inmates' attention than they should reasonably give.

The plan for each inmate must be made with reference to his strength. He must not be assigned to musical activities of the educational or work type at hours when he is fatigued. For instance, children should not be required to concentrate on music after a session on the playground and in the gymnasium, nor are adults who have been working vigorously in fields, stables, or shops fit to take an active part in music-making or to pay concentrated attention to the performance of others. Nor should inmates be burdened with music at moments when they need physical rest and recuperation.

The most appropriate time for music-work assignments is after

Patient Before the Dance

Patient Joins Reluctantly

Patient Swings in

"On with the Dance"

Courtesy of Dr. George T. Baskett, Superintendent

WOMAN MENTAL PATIENT DANCING (CASE OF CATATONIC DEMENTIA PRAECOX)

Retreat Mental Hospital, Pennsylvania, 1930

meals and rest periods, or in a break between other educational and work sessions provided the preceding activities have not been exhausting. Differentiation should be made between practicing music as a motor skill and pursuing it as a subject of intellectual concentration. Singing and instrumental playing may begin and close a school session very successfully both from the teacher's and from the pupil's point of view. Note-reading, theory, and appreciation class work may bring a desired change in occupation for the middle of the session. If before playing in the band or singing in the chorus (as work assignment) an inmate had to undertake other tasks, he should have a short period of relaxation. It should not be assumed that regular band and chorus work constitutes recreation or that it requires less attention and concentration than other occupations.

When dealing with any who are subject to handicaps, infirmities, and behavior difficulties which are under treatment by a physician, the director should make it an iron rule not to begin work until he has consulted with the physician.[1] After that his first aim may be to divert the inmate's attention from his handicaps and to direct his thoughts toward beauty and his acts toward socialized expression. He must carefully study how personality difficulties can be made opportunities for educational work, and in order not to lose his hold on the situation he should always combine any disciplinary measure with a compensatory satisfaction. There are persons of the "show-off" type who seek to draw the leader's attention by all available means. Being called to order serves their purpose well. If they can be given a responsibility that will somewhat satisfy their need for being important but that also requires useful effort, their co-operation may be obtained.

On the other hand, some inmates, on account of untoward circumstances, reach a state of seeming hopelessness. They underestimate their abilities for development and recovery. Musically, they may be rated at the outset as not even sensorially interested in music. Careful treatment, however, may lead them through the progressive stages of psychological participation in music work. In cases of diseases and progressive deterioration the reverse process may take place. Inmates who at first surpass all expectations as

[1] See Chapter XVIII, p. 340, Co-ordination of the Music Program with the Work of Other Departments.

to efficiency and goodwill may slowly or rapidly decline, and their interest in music likewise wanes. Some have "ups and downs." Mental patients, for instance, who in the manic stage of their disease are often overenthusiastic music students and performers, may be so apathetic a few months later that they can hardly be interested to beat a triangle in the rhythm band. Then there are those—and we find many among growing children—who change their interest and, after having been good dramatic performers or singers, suddenly focus on something else. These illustrations indicate that the music director's classifications often have to be based on transitory situations. Although many inmates by reason of their natural inclination and temperament remain in one group, others will require change.

INTERPRETATION OF RESPONSES

To the essentials of treatment belongs the principle that the director should always study an inmate's response. Leading a person to higher levels of integration will not in every instance produce technical musical and dramatic results that can be noted by others. The idea too often is to fit the inmate into a routine; but that does not conduce to social growth. Nor should the director think himself defeated when an inmate cannot be interested in a certain activity; for the time being that simply may not be his form of expression. In fact the director may learn a great deal from unfavorable responses. If carefully interpreted, they indicate the person's needs just as clearly as do favorable ones. Under all circumstances they must be recorded and then checked against the tentative treatment goals. Only by faithfully doing that will the leader get a record of actual results, whether temporary or permanent, seemingly insignificant, or of importance. Moreover the real value of a response may become apparent only at a later time. If repeatedly unfavorable their causes should be studied in an objective way and be compared with the inmate's response to other situations.

In treatment the pedagogical methods may not be applied before the causes of unusual behavior have been ascertained. Distraction, for instance, often occurs and without knowing its precise cause the director may expect concentration from a patient who is

incapable of it. Certain types of mental patients, mental deficients, and persons not used to mental self-control are easily distracted. For inmates in the last class the director may insist on efforts that would exhaust a mentally ill or deficient patient. Emotional instability may be caused by mental or physical exhaustion, by pathological processes, or be characteristic of a personality make-up influenced by natural trends and habits. Whenever there is a suspicion of physical or mental infirmity, the music leader should obtain from the physician an enumeration of the inmate's limitations and get advice as to where experimentation might be injurious. Besides preventing harm, such consultation saves waste of effort. After having had a number of patients for whom he had made every effort to develop concentration and self-control, he may begin in the same way with a new arrival only to find himself balked. There are physical and psychological barriers which only a physician can detect or remove. A noisy drug addict, for instance, needs medical treatment before his mental attitude can be approached through any musical appeal by the director.

With persons of a psychopathic, neurotic, or otherwise unstable behavior, he should try to call forth their maximum power of concentration by appealing to their predominant musical interest. In fact that is the method to be applied in every instance of distraction until the inmate has gained control over himself. The greater the distraction and the shorter his span of attention the shorter should be the initial attempt to arouse his musical interest. A first one should perhaps last less than five minutes. The more easily distracted a person is the smaller should be the group of which he is a member. Gradual increase in span of time and number of participants should be undertaken until maximum concentration is reached.

Musical and dramatic stimulation may cause psychological reactions that disrupt concentration and lead to disturbance of some sort. Elements in the material used may arouse dormant complexes, moods, and impulses that paralyze an inmate's self-control and ability to co-operate. Rhythms or the tonal volume of a composition may act as irritants. Associations awakened by the music may conflict with his mood and displease him. A high-strung and active child may be easily irritated by the prolonged practicing of

a slow song; a feebleminded person may not be able to master as quickly as the teacher desires a series of note figures of which he does not understand the logical sequence. A prisoner who has just received a sentence and who is very much upset by the court session, may become extremely irritated by the musical or dramatic presentation of the idea of "liberty."

In such instances the leader should attempt to have the inmate concentrate on a technical detail of the composition or of the performance. He may be playing a piano in a rather dreary fashion. Mistakes occur. Merely saying, "You have made mistakes, you are dreaming! Snap out of it!" may cause the inmate to withdraw still deeper into his dream-state if he is disturbed by the admonition. In such a situation it may prove more helpful to interrupt his playing at a convenient place and to have him ponder whether he has made mistakes, and if so, what corrections should be made. Thus by his own mental efforts he may be gently led back to concentrate on a problem of reality.

From occurrences like these it can be seen why the music director should make himself thoroughly acquainted with the mental make-up and history of all inmates subject to behavior disorders. By means of such a study he can select his material so that it will fit particular needs. It will also indicate what method of teaching to avoid, how far the inmate should be left to his own endeavors, and when be assisted. In some instances he may be of help to the inmate by reasoning out with him the causes of his dislikes and inhibitions. At another time just the reverse—a total ignoring of his feelings and ideas—is necessary.

PROBLEMS OF INDIVIDUALIZATION

Since treatment requires great differentiation in handling inmates, the music director must seek to achieve through his groupings a certain leveling toward equality. Questions of preference or just treatment in the eyes of inmates often play an exaggerated role. Increase of ego-inflation in the seemingly preferred person may encourage neurotic demands for power. It is therefore advisable whenever possible to let individualization grow naturally out of group activity. A class of small children, mental deficients, or regressed mental patients learn to clap the hands to musical rhythms.

Those who synchronize their hand-clapping to the rhythmic pattern should be gathered into a smaller group to try a little more advanced work. They might be taught simple forms of singing games and dances which, if tried with the larger group, might throw those for whom they are too difficult into fear, or aggression, or numbness, or indifference. Thus in all activities it is the music leader's business to discover on what level an inmate's co-operation may be won. The ultimate aim of individualization is to prepare single inmates or groups for higher social functioning. The grouping entailed in individualization is hence a definite step in planned social education. For the sake of the treatment needs of others the leader should exclude from music groups and classes all for whom these special activities have no constructive value.

Among the psychological problems that can be handled best in small groups or individual sessions belongs serious lack of self-confidence. This leads even gifted patients to complete despair over their musical abilities and hence to shirking real effort. It may be proved to such inmates by their own achievements that they really accomplish more than they are willing to admit. The problem in these cases consists in finding modes of musical expression and particular exercises or compositions that the person feels emotionally able to master. An inmate should go through such an experience because of the satisfaction derived from accomplishing a task he thought himself unable to perform. There is perhaps no greater handicap in a person's life than an unjustified feeling of incompetency. It is sometimes a basis of the mechanism of evasion, of which the person himself is not conscious. In his supervision of practice the music leader will have many occasions to assist in overcoming such mental attitudes.

It is occasionally desirable that a person be led with the help of music through an emotional experience that upsets the mood in which he is immersed. The hearing of certain strains may lead to an unburdening of his feelings which may assist the physician, making available a new avenue of approach to the patient's emotional life.

Another patient may register a strong dislike toward certain compositions which awake dreaded memories. Whether a repetition of this stimulation should be sought or avoided is a psycho-thera-

peutic problem to be decided on medical grounds. It is the music director's task to make careful notes of such responses and to report them directly to the physician. The latter in other instances may ask for certain tunes and compositions that stimulate therapeutically desired reactions.

The correct handling of disturbances is important. These will occur especially when musical activities are undertaken to cultivate self-control in emotionally unstable persons. One rule should always be adhered to; namely, that the inmate's conduct should not disturb the session. Either by being ignored or speedily eliminated (and interviewed at a later time), he must learn that his presence will not be tolerated unless he tries to control himself. Social misconduct is by no means impossible to correct if a patient would only try. Disturbing acts represent a giving way to impulses which have become habitual. An emotionally immature person seeks the easiest way out, and takes the more difficult road only when forced. Especially in formal rehearsals or performances is it an inmate's social obligation to set aside his egocentric habits and to co-operate with all his might. Only when his mental condition precludes control over his mental and physical co-ordination should the director lessen his insistence and thereby remove his emphasis upon failure. A distinction must be made between those patients who with a little extra effort can achieve it and those who summon all their strength and yet fail. Among these latter may be some who have a deep desire to attend a musical period and to participate actively but who cannot muster the necessary force. One day they may suddenly rally. Seemingly passive participation may be an experience that frees conscious resistance or gives new strength, because it meets strong desires.

Particularly interesting problems are presented by inmates subject to fantastic thinking. Because of the emotional pressure underlying the various forms of this process, be it day-dreaming, or delusion or hallucination, music often elicits a response and a change in their emotional condition. Such patients show pathological states ranging from slight depression or elation to extreme morbidity, anxiety, and violent agitation. Hallucinations are frequently inspired by fear, delusions by feelings of incompetency, dreamlike fantasy by wishes, maintained despite reality. Hearing

or making music may not obliterate the causes of the psychic disturbance of which the hallucinations, delusions, and fantasies are symptoms, but it may cause a temporary disappearance of them and allow the patient to give attention to the music and participate in it on a higher and more integrated level.

The music director should keep three points in mind: First, that morbid and fantastic thoughts are not manifestations of pathological processes only, but in some instances have grown into habits of thought that are likely to recur when the patient has nothing in particular on which to focus attention or when he gets tired or bored. Second, these fantastic thought productions, like moods and melodies, may take very vivid forms and occupy the attention entirely, but they may also diminish in clearness and intensity or be repressed by other psychic experiences. Third, it is generally regarded as a progressive step when pathological thinking can be replaced even temporarily by intellectually directed thinking. Not all inmates are so strongly attacked by pathological mental strivings that they are entirely immersed in morbid imagery. Many carry such trends in weaker forms. Some learn to control and conceal them and are aware that they are not experiences of reality.

The director will find it a highly interesting task to engage in a musical activity an inmate who is subject to such spells. It cannot always be foretold whether he will respond immediately or gradually to musical stimuli nor how long a positive response will last, but if medical or educational benefit may be hoped for an effort should by all means be made. The leader should go about the matter systematically and logically. He should require the inmate to do his best and to concentrate intelligently on his task, and he himself should respond only to businesslike conduct, ignoring all peculiar behavior unless it upsets the group. He should remain serene and optimistic under all conditions, and patient and persistent. Some inmates, after trying hard for awhile, will become again distracted and confused. This may be caused by fatigue. Further insistence will for the moment be ineffectual. Intellectual concentration costs effort, and sometimes more energy than the inmate possesses at a given moment.

At other times when patients have mastered and memorized their parts, they easily slide back during rehearsals into dreams and fan-

tastic actions. Lack of intellectual effort has contributed to the setback. For this reason the director should take care that rehearsals and practice periods are filled with musical and dramatic problems that require thought, not with mere mechanical exercise. Some cases require stiff concentration to prevent them from merging into dream-states.

Another type of inmate is not subject to spells of fantastic behavior but is likely to use his imagination in thinking around his difficulties. Many persons can memorize a song, a piano piece, a dance, or a dramatic part without understanding anything of the ideatic content. The music director should always aim at the inmate's intellectual penetration of the material. This is valid for the mentally deficient as well as for better developed minds. Not only the deficient are sluggish, but people with even superb intelligence are sometimes inclined not to use their mental powers to the fullest extent, especially when they are emotional and easy-going. Care must be exercised lest inmates with such tendencies use music simply as a pleasurable occasion in which to indulge their wishes. Those whose conscious control of their affective life must be developed, or who must learn the use of their intellectual faculties, should not have music as their chief recreation. It must be used in their treatment and social education.

GROUP EXPERIENCE FOR SPECIFIC NEEDS

Providing group experience of a proper nature to meet the specific needs of inmates is a responsibility for which the music director must plan broadly. These needs are in part continuous and involve large numbers of the population; others are acute and transitory—such as result from changes in treatment or growth. According to the function most affected we may speak of physical, emotional, and intellectual needs, though in most instances all these aspects of human life are influenced.

Physical Experiences

All emotional and mental responses to music entail physical reactions. The stimulating and the relaxing influence of music is partly caused by changes in muscular tension. Many inmates are

in need of such bodily changes; in setting up and carrying out his program the music director must therefore take these into consideration, apart from any artistic goals. When physical stimulation is wanted he should be ready with a suitable activity to be carried on in corridors and wards, on lawns where convalescents exercise, and in workshops where from time to time it is necessary to revive an inmate's impulse to keep busy and to complete his task. In working with physically handicapped persons he should keep in mind that many show improvement when someone takes the trouble to be concerned about them. By no means should he take it for granted, for instance, that one who is used to walking very slowly and clumsily could not accelerate and improve his gait.

If in marching to music an inmate cannot co-ordinate as quickly as his fellows, better slow down the tempo. This has two advantages: First, it allows the slower marcher to step in pace with the group, an experience that encourages him to try a little harder to speed up his performance; it also liberates otherwise inhibited energies. Second, in requiring the more able to slow down to the speed level of their more handicapped fellow-marchers, it develops co-operative group spirit. A gradual bringing of the tempo up to its required pace will later be possible.

This principle holds good for all sorts of physical stimulation through music: beginning from a point well within the scope of the handicapped and increasing the requirements so that some satisfying elements of the exercise are always preserved assures a progress not considered possible.

Emotional Experiences

Socially acceptable means of appealing to the emotions are vital in institutional life. Many inmates have latent emotional powers not used up and that cause a craving for substitute excitement, one of the reasons why they react strongly to trifling events.

The music leader has many opportunities through his program to meet this need. Everybody knows how stimulating are the after-effects of a happy emotional experience in maintaining sympathetic attitudes and zeal for one's work. A good comedy or a pleasant party is enjoyed for some time afterward, and a day of disappointment may end happily through an agreeable visit in the

evening. This might blot out all the worry of earlier hours, cause restful sleep and cheerful awakening, necessary experiences for those who must develop new physical powers and overcome mental sluggishness.

A general principle to be adopted is to keep all activities on a high aesthetic level, to use hedonistic trends to make everything undertaken as perfect as may be possible under the circumstances. This applies to work by the handicapped and the infirm as well as to the able-bodied and mentally well adjusted. In the sphere of music and drama the inmate, whether he is old or young, weak or strong, should be brought into contact only with the best material and the best methods.

Beautiful music does not have to be complex, nor does an artistic performance of a simple piece require an advanced technique. From the first a pupil must select always the more beautiful from any two ways of performing even in the smallest detail, otherwise it will not become the true expression of the pupil's musical conscience. The potentialities of aesthetic discrimination and artistic performance among inmates are frequently greater than are realized.

Emotional and social maladjustment tend to level the feeling-tone to despondency or hostility. An inmate who says, "Just leave me alone, I am sick of it all!" often reveals a desire for a quiet, contrasting emotion. His words are the negative expression of an underlying craving. An inmate may be morose because the experience of happiness for which he is longing is beyond his reach; another is angry because his hopes are frustrated. Such moods, multiplied in a group of inmates, may cause them to pass hours in one another's company without saying a word. What they need is a common experience of emotional satisfaction openly expressed in their presence. The music leader begins by his own optimistic attitude in face of great odds. Generally the best way to deal with a depressed person is to pay no attention to his mood but just leave him alone. If in an informal social gathering he does not want to sing with the others he should not be forced. Later, the music-making may cause him to forget himself and to participate quite happily. This change should not be alluded to; comment might send him back immediately into his old attitude.

Depressive and unsocial moods afflict all types of institutional in-

mates at certain times. During recreation hours and holiday seasons when work has stopped and they are left to their own devices, some are in need of assistance. This is especially true when the weather is bad, the evenings long, and they have to find their diversion indoors; also on visiting days, when some have visitors and others do not. These, among them persons who are seldom or never visited, are sometimes badly in need of a compensating experience. This the music director may provide by planning musical entertainments and informal activities for these days and hours. At such times deliberate use of music is a social asset in institutional life. It may consist of music-making in one of the social centers, an hour of dancing, or any form preferred. The task of the leader is to give inmates a few delightful moments through their own efforts and make a pleasant social occasion.

Although informal musical entertainments are recreational meetings, they may be used indirectly for individual treatment. For some the comfort of passive enjoyment of an entertainment may constitute a danger, a time of evasion of reality. In a friendly way these must be kept actively engaged and constantly watched lest they become distracted. The auditors may be asked to read the text of a song aloud or to give their interpretation of a musical passage. Usually nothing more is required to interest such persons in a musical problem that entails intellectual consideration.

Besides, the director will be able to provide certain emotional suggestions by means of the musical material he gives to an inmate, and, naturally, through talks in lessons and interviews. In the last analysis all these efforts are undertaken to further healthy psychological and social attitudes. In working for this objective he must consider the following factors: (1) the emotional make-up and condition of the inmate; (2) his musical inclination and needs; (3) his response to certain forms of music and music-making; and (4) his emotional relation to the music director.

Intellectual Experiences

Many inmates are not in the habit of using their minds in connection with what they do and like and thus remain in a sense immature. Music work offers opportunity to introduce intellectual stimulation on all but the automatic sensory-motor levels. One

can always draw inmates into discussion about the material, invite their criticism, and require collateral reading or thinking. No matter how elementary the group, the director will be able to make members express an opinion about the way a piece should be performed and their reasons. The contents of their thoughts are psychologically not so important as is the systematic training to associate music with the habit of thinking.

Thus the director will not do all the talking, but will constantly give inmates opportunity to formulate and express their own thoughts. Further, he should organize from the larger groups of community singers small units in vocalization and sight-reading, so that those who are equipped with better minds may develop a more objective intellectual interest. Experiments in music with volunteer adult groups have proved two facts: first, that many who had some instruction in childhood experience later a reawakening of the desire to learn; second, that large numbers of adults who never had any technical instruction are attracted to the playing of musical instruments and to reading about music, and are even eager to study theory, harmony, and composition. Whenever there is a possibility that an inmate may develop a more intellectual interest in music, it should be ascertained if learning notes, reading at sight, and systematic study of an instrument will accomplish this end. If it proves not to be the case, the experiment should be stopped, except for incidental music appreciation.

Artistic results in music offer a greater mental stimulation than a merely sensory gratification; and provided the material practiced lies within the emotional and intellectual grasp of his singers and players and their capacity of performance, the leader will be able to achieve them.

Through intellectual occupation and objective discussion new associations may be built up. There are two starting points: (1) discussion of the aesthetic values and technical interpretation of the musical subject; (2) discussion of aspects of the inmate's inner life that arise in his mind in response to experiences in the music session. He should be encouraged to tell about these associations. Not that the work should always be stopped whenever an inmate wants to talk, but he should be given opportunity to voice his ideas and feelings when this is proper.

WORK WITH DEVIATING PERSONS

No matter how unfavorable the prognosis about an inmate, for medical reasons the music director should never consider such a case beyond the scope of some constructive music work. In fact, he should make it a rule to set aside a regular time for difficult and almost hopeless cases. It is through study and work with just these individuals that knowledge of methods of approach and treatment will be expanded. He should theoretically assume that with proper stimulation functional progress might be made toward normal development. The affects of persons living on primitive levels frequently include feelings of insecurity and fear. These condition the type and sequence of associations and hence the flight of thought and imagination. They may induce fear, and promptings of self-defense and escape even from the slightest expenditure of energy or acceptance of responsibility. Such escape may take the form of obstinacy, evasion, refusal to co-operate, apparent inattention, or superficial collaboration. The leader should not be disturbed. In some inmates they are habit responses, originally created by entirely different stimuli. In others, not even genuine expressions, but assumed attitudes, a feeler put out to see if the music director can be scared away. All the latter has to do is to hold to his logical program, reply in a polite and matter-of-fact way to reasonable responses, and ignore abnormal ones entirely. Otherwise he would acknowledge their significance, which should not be done unless (as was stated in the beginning of this chapter) they upset the normal functioning of the group. The leader should seek to ascertain whether they are due to distracted thoughts, a habit response which has no connection with the music, or are an assumed attitude partly stimulated by events in the environment. This study should be carried on in co-operation with the physician, especially in instances of mental patients, because in these matters it is easy to jump to wrong conclusions.

Occasionally the director gets the first inkling that something is wrong when a patient makes a technical error. Instead of trying to overcome the difficulty the patient gives up and slides over into the improvisation of easily flowing tone sequences that are not on the page before him. In other instances the inmate shows clearly that

he is escaping into a fantastic world. The following is an interesting example: A mental patient was playing the piano and had his attention drawn to a mistake he had made. When asked to correct it, he said that the nurse, who happened to be in the room, was influencing his thoughts and had caused him to make the error. The usual method would have been to ignore this accusation and merely to have insisted that he try to find what note he had played wrong. The teacher wanted to ascertain how far the patient would go in evading the mental exertion of tracing his mistake, also whether the presence of the nurse had prevented him from concentrating. So he asked the nurse to leave and told the patient to begin the passage once more. After playing a measure or two, just at the approach of the difficult passage, he stopped and complained that a black cloud was arising from his stomach, darkening everything in the room and making it impossible for him to see the page, even the instrument. This time the teacher did not assist the patient in his flight from reality. He asked merely the name of the note. The patient looked intently at the page and mentioned it. He was told to play it, which he did. Then to repeat it. After that to begin playing from a point preceding by a few measures the difficult passage. He did it all correctly and finally played the passage without stumbling. This patient, in order to escape the extra mental effort of figuring out the name and position of a note that did not fit into the tonal sequence easiest for him to produce, resorted to two kinds of subterfuge, first blaming the nurse's presence and then resorting to fantasy by conjuring a black cloud. By finally ignoring this rejection of reality the teacher got the patient to focus his attention on the technical difficulty.

Not all cases of deviation from integrated thinking and conduct are so simple and favorable to this method. Even though a patient might not respond on a level of reason, the leader should persist in confronting him with reality. He must be insistent on this point not only for general pedagogical reasons, but because music can be used with particular ease as a tool of immature and pathological trends.

As long as music causes the well-balanced mind to enjoy a momentary relaxation from intellectual thinking through an uncontrolled train of thought no harm will be done; rather a state of rest and

recuperation is furthered. But among institutional inmates are great numbers whose personality deficiencies include weakness of will, ambivalence[1] in strivings, indefiniteness of thinking, instability of feeling, and lack of principle in action. They are emotional opportunists who at any moment sacrifice logic and all responsibility for socialized living to the gratification of conscious and subconscious emotional urges. Some of these are beyond improvement, but others are capable of mental stabilization and integration. To the degree that the director is able to further such growth, he is successful as a music instructor and as a mental and social educator.

All instruction and rehearsal sessions should be conducted on a strictly technical musical level. A mental patient who is given to hallucination may control himself as long as he is obliged to give an account of the notes and the finger movements before him. When he no longer has to concentrate, his mind may start wandering again, even during his playing. He may indulge in verbal hallucinations sung to the tune of the music that he is producing, an interesting but pedagogically undesirable compromise between reality and fancy. From this it can be concluded that musical compositions should not be overpracticed or repeated too often.

Because of the close attention required in work with deviating persons it is better to have them in individual sessions. Group work is, however, feasible for physical, emotional, and social results.

[1] A condition in which two things or qualities contradictory to each other coexist.

PART V

THE ADMINISTRATION OF MUSIC IN WELFARE INSTITUTIONS

CHAPTER XVIII

CO-ORDINATION OF THE MUSIC PROGRAM WITH THE WORK OF OTHER DEPARTMENTS

TO ACCOMPLISH their various tasks modern welfare institutions comprise several services or departments. Each service is assigned a definite part; for instance, provision of food, clothes, and shelter; medical and nursing care; psychological classification and psychiatric treatment; protective and disciplinary supervision; occupation of an educational, vocational, industrial, or recreational nature; community life; social service. The members of these departments (or the special workers in smaller institutions) are in the main persons educated in a profession or in a trade which they have learned to apply for special institutional purposes. Each department of a large institution is thoroughly organized under a department head. Often it carries a great volume of business and has its administrative building.

To achieve the best results, departments vie with each other in creating the most favorable conditions through which to improve an inmate's life. In this natural tendency lies danger to be avoided. The larger the institution and the fuller organized the departments the more the total service is likely to become separated into isolated attempts at dealing with inmates to the detriment of unified treatment. A well-organized department doing much intensive work sometimes loses sight of the fact that it gives inmates only a part of their total treatment, and that other departments and workers have perhaps equally significant functions to perform in this general task. In addition to departmental organization, therefore, many administrators of institutions establish a policy of co-ordination and set up various practical devices to carry it through. For instance, each service is developed and maintained on the basis of co-operation with all the other departments and activities. Specialists and staff members are required to have a working knowledge of the activities of colleagues and personnel, which is provided

in institutes and lectures sponsored by the management. Regular staff and treatment conferences help to establish in everyone's mind the value of his own work and its relation to that of others in the institution's goal for each inmate. Costly experience has proved that without mutual appreciation unity of purpose is impossible, and even the best departmental effort has little beneficial effect.

This general policy holds good also for small institutions. Whether but one or two persons constitute the membership of a service, or whether one worker carries on the duties of more than one department, the educational and treatment objectives call for a unified policy. Hence, for the sake of an economical expenditure of resources, namely, personnel, funds, materials, space, and time, the demands of individualized treatment depend upon co-ordination.

In practice there are two kinds of co-ordination. In one, the different parts of an organization are forced into alignment, and their relations to each other are defined by strict rules. In the other, functional policies and the definition of goals also issue from a single head, but the responsibilities and relationships of the various subdivisions are laid down only along general lines, specific problems being worked out mutually as they arise. It is through leadership of the administration that unity of purpose and smooth co-operation are achieved. Under such a system there is planning and direction, yet enough flexibility to adjust the routine to new situations and the social demands of the times. With the acceptance of social-educational goals, many institutions have developed this adaptable type of co-ordination. It alone therefore is discussed.

ORGANIZATION OF MUSIC WORK

It is possible to practice music in an institution as an occasional leisure-time activity, and in a very small one this may seem the only feasible form. Even there musical activities will give best results only through the functioning of a well-thought-out plan. One person must take the responsibility for their direction and control. He must also spend thought and energy on developing the inmates' musical capabilities and the opportunities for music-making. Planning and organizing need not quench spontaneity and the joy of participation. In practical experience these factors prove indispensable in preserving interest which cannot depend upon resource-

ful leadership alone. When the use of music is based upon psychological treatment the objectives, methods, and materials are the same whether for small or large inmate populations, for a limited or an extensive program.

For large institutions the establishment of a music division is recommended. The orderly and regular occupation of large groups; development of an interesting program; acquisition, use, and preservation of material; finally, the co-ordination of musical activities with other institutional functions; these all demand the organic cohesion of a service unit that is headed by a trained and responsible director. Furthermore the task of the department is not only to produce music for and with the patients, but to contribute to the institution a definite element of treatment. This contribution, it will be remembered, lies in the emotional approach by means of which music reaches an inmate's affective life and furthers his intellectual co-ordination and his adjustment to his social environment on the emotional level. Work of this nature, involving individuals as well as groups, co-ordinates music with other services, carrying it right into the daily business of institutional life. Some of its major functions develop only from such co-ordination. Instances will illustrate these points.

A person who has just finished a physically exhausting task is not in condition to derive benefit from singing. If inmates who have worked in the fields or barn since sunrise are assigned to a vocal rehearsal at 4:30 p.m., it may happen that they will fall asleep or misbehave. Again, take a group of prisoners who have rehearsed for a performance for many days, have finally creditably delivered themselves of their contribution, and are now experiencing the excitement of the great day and the applause of their audience. They should not be locked into their cells right after the performance, but should be given a period of relaxation and social companionship after their great effort. Co-ordinating the music work will mean that it is scheduled at the right time and place, and that its physical and mental influence is understood and carefully fitted into a unified treatment program.

Co-ordination will also help the music director to comprehend the relative value of his own work since it is human to overestimate the significance of one's own efforts. He may feel satisfaction over

an inmate's continued practice of the violin but may not be aware that this inmate misuses music practice in order to escape duty work in the bakery. Praise for achievements or blame for failure is often given without correct valuation of the actual output of energy. During a concert in a mental hospital, members of the audience may mistake the inflated ego-projection of a paranoid singer for a truly artistic performance. The pleasure to their aesthetic sense may make them misinterpret this singer's contribution as a proof of his mental integration. A music director who co-operates with other departments will not fall into this mistake, but he will devise a program that will serve as educative emotional treatment for the patient.

CO-ORDINATION WITH OTHER DEPARTMENTS

The functional implications of co-ordination must be translated into daily business and carried out regularly. In the following sections such matters will be discussed from the point of view of the music department in its relation to other departments. Many bearing the same name vary greatly in different kinds of institutions, and when necessary these variations will be taken into account. The usual departments are as follows: (1) general administration; (2) classification; (3) education; (4) physical education and recreation; (5) work assignments; (6) medical and psychiatric treatment; (7) nursing; (8) occupational therapy, work in the manual and domestic arts; (9) discipline; (10) social service and parole; and (11) community relations.

General Administration

Matters of direct co-ordination between the general administration and the music department are: guidance according to the institutional policy, supervision, conference, assignments, and reporting.

Since the music director is under immediate responsibility to the administration to conform his program to the general policy, he will expect to receive a clear statement of methods and goals and to be advised of changes. His suggestions for experiments or expansion, his programs, schedules, and manner of dealing officially

with the inmates will be guided in accordance with the treatment measures developed by the superintendent. The latter will provide him opportunity for consultation with other departments on matters of individual treatment and, possibly, of department management.

Most administrators plan the scope and objectives of musical activities directly with the leader or through the head of the department of which the music division is a part. The extent to which administrators participate in detailed planning depends usually on their general method of administration. In some institutions the superintendent takes a personal interest in the music program and may make the direction and control of each detail his constant concern. Usually the actual daily management is left to the head of the department. Occasionally it may fall upon him to build up a living co-ordination with the administrative head of the institution. This he should endeavor to do, because without the understanding and backing of the authority who determines general policies it will be difficult to unfold the full social-educational influence of music. Some of his colleagues may believe that his job is to produce all kinds of music by means of the inmates instead of his working for their social education. Where such a misinterpretation is not corrected by the administration, the music director may be obliged to demonstrate the psychological value of his work.

Again, he must take care to stay within the administratively defined objectives of the institution. He must bear in mind that an inmate will not leave the institution as a member of an ensemble of singers, players, or dancers, but as an individual. He must therefore realize that the administration does not expect him to carry on his work as with professional or amateur musicians, but as with children and adults who may attain higher levels through music practice.

Supervision of the administration of the music work may be assigned to the head of a department of which it is a part. In this instance it may be allied, as in some hospitals, with the medical department or as in a training school with the educational department. Supervision usually includes the programs and schedules approved by the administration, curricula, attendance, discipline and progress, assistance in establishing and maintaining co-opera-

tion with other departments, and the distribution and renewal of materials and equipment. If supervision is given directly by the administration, it includes having access at all times to the music department's plan of treatment for each inmate.

An important co-ordinative task is the bringing of department heads and workers together in staff conferences for the discussion of policies, function, treatment measures, schedules, space allotments, and like matters. At these conferences the superintendent may explain the objectives of a department or he may call on its head to do so. It is just as important, for instance, that the music director's colleagues know what music contributes to an inmate's treatment as that he be informed about the contribution of another activity. The person in an institution who can impart such knowledge officially is the superintendent, but the music director, like heads of other departments, must stand ready at any moment to furnish the superintendent with required data.

Of a different character is the treatment conference. Here the educational and treatment plans for individuals are discussed and agreed upon, and allotment is made of each department's share in these measures.

The function of music in the educational plan for an individual cannot be decided by the music director nor by any other staff member alone—it must be agreed upon by him in conference with the person in charge of treatment. In many institutions this person is the superintendent; in others he acts as chairman of the treatment conferences. Regular administrative and treatment conferences are most effective devices for co-ordination. These provide occasions when the music director may receive support and guidance from the administration and the co-operation of other departments; it is to his own interest that he attend them faithfully and be well prepared to participate.

Out of the staff conferences develop the assignments of inmates to various departments. All assignments go through the general administration office, which always knows where every person—staff member or inmate—is to be found. Getting assignments from the administration (which in certain institutions has to arrange for transportation) and reporting attendance and behavior are daily routine matters between music department and manage-

Courtesy of Miss Franklin R. Wilson, Superintendent

PURITANS REMONSTRATING BEFORE THE QUEEN

Scene from pageant, Queen Elizabeth's Court, written and produced by inmates from the State Industrial Home for Women, Muncy, Pennsylvania, 1924

ment. This can be a pleasant and helpful procedure or an unpleasant one, even amounting to a struggle between personalities and departments. Which it shall be lies with the administration, for the superintendent can dismiss unco-operative officers. A music director can greatly enhance the effectiveness of his work by contributing his share of co-operation and understanding.

As a further help the administration will expect the music director to keep records and to submit regular reports on his work. Both of these duties will be discussed in the next chapter. The superintendent needs to be informed independently of the discussion at conferences on points like the following: (1) conduct of inmates assigned to musical activities; (2) technical musical and psychological findings; (3) changes in attendance, procedure, or program; (4) time and place arrangements; (5) condition of materials and equipment; (6) needs of the department and methods or equipment to be discarded; (7) suggestions for special programs and performances. The technical means by which such data may be gathered, recorded, and reported are, first, a card-index file in the music department for each inmate assigned to it; second, a daily report to the general administration on the day's proceedings; third, a monthly report; and fourth, an annual report.

Classification Service

This term indicates the division of institutional administration which is in charge of the observation, examination, and classification of inmates. It is to be found mainly in educational and correctional institutions. A psychologist or psychiatrist is often its head, and social workers, psychometric specialists, and teachers are entrusted with its tasks. Through its service the music director will obtain information on the personality of the newly admitted inmate—his psychological ratings, psychiatric interpretation or diagnosis, general educational and vocational development, musical education, and practical musical experience.

The ratings obtained constitute the basis for the grouping of inmates; psychologists and sociologists specially interested in the study of behavior problems may follow up the development of inmates assigned to different groups. The music department has a variety of experiences both in music-work projects and in recrea-

tion that may foster a very faithful give-and-take attitude between it and the classification service.

Tests to supply data on musical aptitude and achievement[1] have been developed by psychologists and music educators, but they are of more value to the technical educator than to the welfare worker, and their expense is not warranted by the limited practical use that could be made of them. The director's interest is focused upon the affective situation underlying a musical response or inclination rather than upon the analysis of a response from a psychometric point of view. If for educational or vocational purposes it is desirable to have an inmate rated according to such tests, assistance may be obtained from the nearest school or psychological bureau equipped for giving these examinations. Tests yielding data on the relation of musical response to particular personality types and emotional situations are not as yet available.[2]

The music director contributes to the case material assembled by the classification service data on the inmate's attitudes, interests, skill, progress, social conduct, and any unusual behavior reactions during musical activities. The service may assist the music director with special counsel regarding an inmate gathered from reports of other departments. Finally, a special problem may be taken for joint study by classification and music worker. A routine of exchange of reports can be agreed upon between the two departments that will further individualized treatment of inmates.

When the classification service is connected with the admission department of an institution, where new inmates are held for diagnostic study, music programs carried on there are of very direct use. Valuable information concerning motor tendencies and emotional make-up can be obtained by observing their conduct when exposed to the stimulation of music.

[1] Institutional psychologists and music workers who are interested in the study of tests of musical aptitude and achievement are referred to Kwalwasser, Jacob, Tests and Measurements in Music, C. C. Birchard and Company, Boston, 1927.

[2] The author has been working on this problem for a number of years, but his experiments are not yet concluded. It can already be stated that the tests he is preparing will not be limited in their usefulness to welfare institutions.

Education Department

Departments of academic, vocational, and adult education are to be found in various types of welfare institutions. The different aims they pursue influence to some extent their administrative relation to the musical activities. These later may be carried on: (1) under the direction and control of the education department; (2) in part independently, in part controlled (for example, the individual musical instruction); or (3) in entire independence of the education department. In some prisons, for instance, music work is a part of the academic school department; in others it is controlled by the deputy warden's or disciplinarian's office. In certain schools for the mentally deficient all music work is regarded as a function of the education department; in others only the musical activities of the academic school division are allotted to the education department, and what is done for patients of the custodial groups is classified as recreation or is carried on independently. The administrative relationship of the music department with the education department depends frequently on the history of the institution.

There are definite gains when all existing functional relationships are worked out into clear co-ordination. A few of the matters subject to such co-ordination will be pointed out.

It is practicable to develop an educational program for an inmate and to block out its musical and non-musical features. Further specialization may then take place in each department, but always in the light of the total program agreed upon. Between the education and music departments a number of interesting joint classes may be set up. For instance, sight-singing practice with folksong material may be combined with geography instruction. In children's institutions, kindergarten work that uses rhythm orchestra, elementary music appreciation, and singing and dancing games may be fitted into similar work in the music department. Overlapping of programs and duplication of effort are thus avoided and pupils will benefit by the greater variety thus provided.

In the interest of a smooth co-ordination of schedules for individuals and groups, regular staff meetings of the two departments are feasible. In these meetings conflicts between inmates' personal in-

clinations and their welfare, which the head of a department could not resolve so well alone, can be straightened out. It is not always easy for one person to judge whether an inmate should attend a carpentry, a shorthand class, band practice, or a choral group. From an administrative standpoint matters can be easily settled as soon as there is a regular technique of co-ordinating placements and schedules.

Great progress may be made in both departments if the music leader can co-operate with other instructors in carrying out educational projects to which each contributes a special feature. In some institutions, when preparing inmates for the vocal rendition of songs, hymns, anthems, and musical stage plays, the music director must give considerable time to the teaching of English texts, spelling, pronunciation, the meaning of words, and the like. Instead, however, he may arrange with the English teacher to handle that part of the work. In other instances, previous attendance at a certain academic class might be a requirement for joining a certain musical group. Artistic instruction in music, dancing, and acting on the one hand, and academic subjects like reading, writing, history, geography, and manual arts on the other, may be closely related. An example of complete co-ordination of subject matter is the preparation of a historical dramatic production in which the following assignments may take place:

Class	*Topic*
History	Subject and text
Geography	Local details
English	Language, composition, pronunciation, and diction
Drama	Declamation, acting, and staging
Music	Music material, singing, and instrumental playing
Physical education	Movements and dancing
Sewing	Costumes
Carpentry and paint work	Stage settings, manufacturing musical instruments and stage props

Staff meetings between educational and music workers are recommended not only for routine matters of organization. Experience has proved the importance of regular exchange of detailed

data on the personalities, attitudes, interests, and skills of the pupils, of working out together the current educational and behavior problems. Where such meetings are not held, a great deal of useful and urgent information and untold opportunities for correcting methods of treatment are lost.

It is helpful to have individual cases discussed from various points of view. The sloyd teacher may report that an inmate is slow and unco-operative; the music teacher that he is rhythmical and attentive. One instructor will report that an inmate causes constant difficulties by habitually lying; another instructor that he has had no such trouble. Discussion of such discrepancies helps to objectivate opinions and permits a technical penetration of treatment problems that no mere filling out of report blanks can produce. It happens frequently that cases presenting disciplinary problems in the academic classes behave much better in the singing and band groups. In such conferences it may be planned to sandwich music sessions as emotional and motor stabilizers between other sessions that require considerable intellectual concentration and physical restraint.

The compilation of assignment and attendance records and programs will accurately inform each instructor regarding the movements and standing of every inmate pupil in his own division and in those of his colleagues. An inmate may choose to dodge class and go for a little walk. Through lack of co-ordinated supervision two different instructors may think he is attending a third group. A mental patient of a wavering and uncommunicative type who is expected at a vocal class may, if not continuously controlled in his movements, arrive hours late or not at all. Out of a half-hour period of group work the music teacher may be forced to spend twenty minutes in collecting pupils.

Institutional education departments conceive as part of their task the development in their pupils of civic attitudes through group experience. In class fellowship, group honors for achievement, special scholarship traditions, and student government inmates are helped to cultivate companionship. They feel that they belong to a living community that stands for something worthwhile, that membership in it gives security, it fulfils one's wishes and is socially constructive. The music department is in a position

to further such educational aims, and in difficult cases, where inmates have not the intellectual basis upon which the academic department must build, it will lay the groundwork with a sensorial and emotional appeal.

Physical Education and Recreation Departments

In many institutions a specialist heads the physical education and recreation activities. In some he is also responsible for the music program. There are many points of contact between all these activities when well worked out. In fact much music that is performed during institutional leisure hours should be classed as recreation, because it is made by inmates on their own initiative and in their own time. Concerts and theatricals in which they take part are pure recreation for the audience and even for some of the performers. If the physical education and recreation director is in charge of musical activities, their character and number will naturally be conditioned by what qualifications he has for such work and by the time apportioned for music in the general physical education program. The inclusion of a music director on the staff will add to the music and physical education programs a number of joint activities that neither could well develop without the other.

Much of the work in rhythmics, dancing, and dramatics may be carried out by a physical education instructor trained in these activities. If the management wishes to stress their physical rather than their social-educational influence, the music director may be requested to furnish only the music necessary to that aspect of these arts; if the reverse is desired, the physical educator may give valuable assistance to the music worker through his knowledge of anatomy and corrective exercises. Close co-operation between both departments is specifically indicated for rhythmics and folk dancing; theatricals, pageants, and lawn festivals; and the music and recreation for special groups. These would include inmates and patients who may not leave their ward or who are confined to their bed. In the direction and rehearsing of marches, group formations, dances, and other movements which form a part of theatricals, pageants, and lawn festivals, either department may have the final responsibility. When desirable the music director may develop pianists to do accompaniment work for the physical edu-

cation department, a service which will further the players' own progress. The director can also assist the physical education and recreation departments with orchestra, band, and choral music for dancing and marching.

Staff meetings between the departments are necessary. For many problems, participation of the education department will also have to be invited. A faithful student may ask permission from the recreation leader to spend his recreation hours at piano practice. Even though this request may seem reasonable, because it keeps the inmate out of mischief, it must be determined whether piano-playing is really a constructive factor in the total plan for him. The three department heads may realize that this is a case of escape mechanism, and that the inmate needs to develop social qualities in play as well as in work. If he were encouraged in his unsupervised piano-playing, his egocentric and easy-going attitude would be fed and a weak and detrimental trait be fostered. Another inmate may require a recreational pursuit or his hours in a department may need changing, that he may better benefit from the activity. Problems like these are easily discovered in staff meetings; without such co-ordination, time, energy, and goodwill are often wasted.

Physical education and recreation emphasize the group aspect of institutional activities. Sportsmanship, teamwork, and obedience to group leadership are inculcated on the sports field, in parades, and in civic exercises. Persons of the motor type and of energetic inclination derive from these activities satisfaction and social education. Other personality types would have to be left out were it not that through the music work the same attitudes can be fostered in different form. Both departments should also compare notes on behavior during the large community gatherings, recreation, and festivals.

Work Assignments

In certain types of institution, work assignments play a conspicuous part in the daily life. In others only skilful inmates are given regular duties in industrial establishments and in maintenance and farm work. In all these institutions music will be found; and wherever work assignments are to serve educational and treat-

ment purposes, they are related and co-ordination of the two is requisite.

In some institutions the classification for music assignments will coincide with those of other departments, but in other institutions they will differ considerably. Classification is practically influenced by three factors: first, an inmate's physio-psychological need as conditioned by natural aptitudes and trends; second, the detail and objective of the treatment plan; third, the nature and scope of musical facilities that the institution is able to provide. Because of the high degree of dependence upon individual and local conditions, every music director must not only use his judgment but seek the guidance of his colleagues.

An inmate's physio-psychological needs do not always remain the same throughout his institutional career; they may even change from day to day, from month to month, or, more naturally, with the phases of progress. Hence he is not placed in a group and left there. Even inmates with similar needs cannot always be put in the same group. In order to fulfil his task the music director will carefully adapt his methods and his material.

Whether participation in music is brought about through assignment or through request by the inmate, the director will need careful preparation before he establishes an official relationship. In many institutions, for instance those for normal children and those whose music is purely recreational, the work is not used for therapeutic purposes; in such places the director may be satisfied with whatever information he picks up about the inmate. In all other circumstances a careful preliminary study will facilitate matters greatly for him. Data to be gathered should be about: (1) the inmate's social, educational, and general history before entering the institution; (2) his physical and psychological condition, capabilities, and limitations; and (3) his educational and therapeutic needs.

In Chapter IV, Educational Evaluation of Psychological Findings, we pointed out the difference between music as recreation and music as work or study. In its latter form music demands as much serious effort as any other institutional assignment or subject of training. It is therefore recommended that the administration clearly distinguish between music work and recreation. This cannot always be done by classing music with educational subjects. In

such institutions as schools for the mentally deficient and correctional institutions, the bands, orchestras, and choirs perform regular duties at set times: the choir, its weekly rehearsals and duty in chapel services; band and orchestra play on fixed dates for the games, in the cell-blocks, at patriotic meetings, theatrical performances, and dances. Frequently members of these groups must attend rehearsals while other inmates are having recreation periods. Their participation in the amusement hall and on the ball field is a contribution to the program rather than enjoyment of it. Membership in these organizations thus partakes of the character of a work assignment. They are like musical engagements of the free community and should bring credit to the inmate performer, provided he has not missed rehearsals and has done his share at the performance.

Whether music constitutes work, or an educational assignment or recreation, will usually be decided in the staff conference or by the superintendent according to the needs and abilities of the inmates. Where there seems to be a conflict the following considerations are suggested: Since music work has a psychological function that no other institutional activity fulfils in such a direct way, psychological reasons should govern the decision. If the musical activity conflicts with an industrial assignment that cannot be changed, the inmate should get in his study at least the occupation with music indicated for him. From there on the question is one of arranging time schedules. Both in standards of work and in compensation, music must be ranked with other occupations. Where exactly it should stand and how many grades it should comprise must be determined between the music director and officers in charge of assignments. Standards thus developed should be checked regularly. In many educational and correctional institutions assignment to a type of work means assignment to a group in vocational training. This will rarely be the case with music work, since music as a profession makes greater demands with regard to personality and capacity for training than will be found in most institutional inmates.

Medical Treatment

Owing to the nature of medical treatment, music in hospitals is co-ordinated in ways differing somewhat from those adopted in

other institutions. It demands constant medical interpretation of the case and of the goal in order to make it medically purposeful. In all hospitals, therefore, the medical department exercises over the music department the authority of the general administration. From a functional point of view medical treatment is differentiated from educational and corrective measures in that it proceeds always on the basis of individualized treatment, no matter how large the population of the hospital may be. Hence a technique of translating ultimate purposes into short progressive steps and combinations of therapeutic measures has been developed. Anything that is medically prescribed for a given patient thus becomes a therapeutic measure.

Not all music provided in hospitals may be considered musical therapy. If, for instance, entertainments are given or if certain radio programs are heard on the wards, music is here used simply as an environmental influence for the whole population or for a part of it. This use might be called mentally hygienic since it influences favorably moods and feeling-tones. As soon, however, as a physician orders a patient to attend a musical activity or to engage in that kind of work, music becomes for him a therapeutic measure. If a musical performance is given for a certain diagnostic group for a definite medical purpose, music is again used as a therapy. Musical therapy, therefore, is simply that musical influence which is prescribed for a given patient to obtain a medically desirable result.

The place of music in a person's education is to be decided, as we have seen, not only by his response to it but by a consideration of his capabilities, his physical and mental condition, and his social and economic status. The evaluation of the therapeutic function of a music program and the prescription of music for therapy are purely medical problems. The co-operation of the music worker is needed to keep the physician informed about the patient's response. For his part the music director needs medical guidance and interpretation of his work and its results upon the patients.

Psychiatric Treatment

The co-ordination of music with psychiatry is facilitated by a close relationship. The physical and mental functions to which

this branch of medicine addresses itself—motor tendencies and emotional and intellectual energies—are also specifically reached by music. Hence, as regards approach, stimulation, and socialization, co-operation with the psychiatrists will bring out the fullest possibilities of the music work.

Mental Hospitals. The music department in a mental hospital may fulfil various interrelated tasks, characterized as therapy, patients' activity, intramural sociability, and laboratory research for the physicians. Administrative and functional co-ordination will be worked out in accord with the preponderance given to one or another such activity.

Where emphasis is laid upon therapy, co-ordination is carried into the individual treatment plan of the patient. Observation, details of diagnosis, experimental measures, prescribed activities, rate of progress and variation, limitations of patient's improvement are details which concern both the medical and the music department. Co-ordination is obtained through conferences, observation of the patient by the physician during music work, daily reports of the music director, and the leadership and instruction that he gives to the patient. In addition to the regular staff conferences, informal technical discussions should take place between physicians and music director. If an individual professional interest in their cases does not exist on the part of all workers to give impetus to such discussions, it will be impossible to attain in the relatively short staff and treatment conferences the practical results for which they are established. Conferences are efficient only when there are systematic procedure, sympathetic understanding, and the appreciation of professional technique.

Finally, the therapeutic use of music requires co-operation between physician and music director that is somewhat outside the daily hospital routine. A patient may have experienced a desired emotional shock, a mental catharsis, or (per contra) a sudden withdrawal, a paralyzing numbness caused by an emotional complex that has been hit, which the physician may immediately wish to know about, and it behooves the music director to recognize the symptoms and to act upon them; also where music precipitates an occurrence caused by other factors, such as excitement over the visit of a relative, which the director cannot handle alone.

In some mental hospitals the function of music is primarily to take care of large groups of patients. Here the co-ordination with the medical department will consist largely in points of administration, such as schedules and assignments, and potential treatment values may be overlooked. A good balance among the various occurrences in a patient's daily life will have to be worked out whereby a number of disturbing factors may be eliminated. In every hospital and for many patients there is a best and a worst time for group or individual music work, which if ignored may interfere with a smooth routine. Occasionally the music director may be called upon to report special observations on group behavior. Usually the program of musical activities, except for schedules and assignments, will in these hospitals be left to the director's interest and resourcefulness.

As part of a medically planned hospital atmosphere, the creation of social functions and relationships is sometimes required of the music department. The artistic appeal and pleasant nature of musical entertainment are utilized in the treatment of mental patients. The music director will be charged with cultivating pleasant, informal contacts among the patients themselves and between patients and various staff members. As leader of social events, as master of ceremonies at dances, as a welcome visitor to the wards, as a friend sharing the artistic and aesthetic interests of others, through all possible approaches he must create a community atmosphere, thereby adding to the disciplined community life extracurricular social contact. Apart from reporting to the medical department, there will be no other administrative duties in connection with this informal social function, but in the exercise of such duties the director must be alert and flexible.

Occasionally the organization of a music department in a mental hospital provides the medical administration with a laboratory of psychological and psychiatric study. In this instance the effects of the musical and dramatic work which require the closest coordination must go through a period of careful observation and testing by the physicians. Although found in but few institutions, since it implies special equipment, this function may be discussed briefly for the benefit of institutional music workers. With slight variations all types of institutions that undertake scientific experi-

ments with music must adhere to certain minimum standards in order to produce objective data.

Joint study by medical and music departments in a mental hospital presupposes (1) a scientific medical attitude toward every detail of hospital treatment; (2) a well co-ordinated system of centralized medical control and direction of the patients' activities; (3) such a grouping of the population as will make a comparative laboratory study of smaller numbers of patients in conditioned situations a practical possibility; (4) in the conception of mental treatment the inclusion of non-medical factors that are significant for social living and scientific control by the medical department of every activity involved in treatment; (5) familiarity on the part of the music director with scientific technique so that the data and observations which he submits shall be dependable and complete; (6) his ability to co-operate with the physicians by translating musical endowment, skill, progress, preferences, and like technical matters into psychological information; (7) resourcefulness in suggesting experiments and working out tests; (8) co-operation with the physicians in keeping records of the research cases.

Correctional Institutions. In some correctional institutions the medical program includes psychiatric work. This is carried on by either a resident or visiting psychiatrist and may comprise examination, classification, and treatment of inmates whose behavior indicates mental or nervous disorder. The psychiatrist is frequently also consulted on housing, education, and industrial employment, and his diagnosis and interpretation are occasionally sought as the basis for an educational and social treatment plan. The music department's tasks in behalf of inmates especially under the psychiatrist's care will generally follow the lines discussed under Mental Hospitals. For those for whom the superintendent desires special measures because of emotional maladjustments or immaturity, minor but repeated disciplinary difficulties, or artistic inclinations, the music director may continuously seek guidance from the psychiatrist, either through staff conferences or through special treatment discussions. A routine exchange of data and observations will facilitate matters greatly. Depending upon the superintendent's policy, many treatment measures recommended by the psychiatrist may be applied for the whole population. Notably in

musical activities the normal inmates may benefit from the more individualized and educational measures of mental treatment.

Educational Institutions. It is a policy of progressive child welfare institutions to seek psychiatric advice for the education of mentally or emotionally maladjusted children in need of more specialized study than the institutional staff is able to provide. The psychiatric assistance takes the form chiefly of periodical clinics held in the school by a psychiatrist, or of visits by the psychiatric social worker of a clinic who acts as a preliminary investigator of cases needing the psychiatrist's attention and follow-up. Children are then taken to a neighboring child guidance or mental health clinic for examination and prescription.

In order to complete his findings and to prescribe methods of treatment in terms of the institution's facilities, the psychiatrist will consult with the staff and the child's special teachers. Here the music director, because of frequent contacts with him, can often supply and obtain needed information. The child's emotional trends and interests, his power of co-ordination, his self-projection in forms of music-making, his association patterns, and his responses to listening, all fall within the leader's purview. Valuable data may derive from the director's observations as to the child's application to musical tasks that require intellectual self-control and direction, his adjustability to ensemble work, and his social conduct during music sessions. At all times he will have available for the psychiatrist a considerable amount of empirical knowledge and descriptive data regarding every child with whom he comes in contact.

It is easy to overestimate or underrate a child's behavior symptoms and to come to conclusions that are not in harmony with the opinion of trained observers. For instance, a child may be very obstinate in the music class in not following directions. The teacher knows that he is musical and can do better and she is puzzled. She may ascribe this stubbornness to deliberate intent and try to reason it out with him. In one case this may be the correct procedure; in another, the child when talked to may simply become more obstinate. Psychiatric examination and interpretation may disclose that the stubbornness of the child is a symptom of a slight psychopathy and that persuasion should not be used, but he should be told sternly to change his behavior.

Adolescents also often present baffling behavior problems. At one moment they may show the most enthusiastic interest in music, for instance, and at the next be entirely indifferent and turn, as it were, within themselves. The director has then to ask himself: "Is there any use to continue with this person? Has music no meaning for him after all; or worse still, does it simply aggravate his abnormal moods and actions?" Often a psychiatrist can help best by giving an interpretation of the personality. Details of co-ordination between the musical and psychiatric service must be worked out according to local circumstances.

Other Forms of Medical Treatment

The musical activities carried on in hospitals and homes devoted to other forms of medical treatment are largely of a recreational nature, except in orthopedic homes for children, which combine education and medical treatment. In these institutions music comprising rhythm work, singing, instrumental ensembles, as well as dramatics, are undertaken by the children, usually under the direction of a music teacher. The work is conceived of as having physically therapeutic value and through conferences, special assignments, and reports to physicians, is co-ordinated with the medical treatment plan both in its corrective and in its educational features. In addition there may be musical entertainments or recreational music-making which are matters of cottage home life or of arrangement with the administration.

In orthopedic hospitals for adults, music is usually confined to the radio and to entertainments given by visiting artists. These are also the chief musical activities in most other hospitals, notably the general, and those for the tuberculous and for the convalescent, where entertainments may be put on by a nurses' glee club or chorus, and where there may be song meetings with convalescents under the leadership of a staff member and some instrumental playing by convalescents, all arranged by the head nurse or by the administration. They have a generally pleasing effect upon the population, but they are not musical therapy. There are no medical prescriptions for special music work, nor is there usually a trained music director on the staff.

The populations of these institutions present some special char-

acteristics which make it desirable to have the entertainments provided by visiting artists planned by someone familiar with hospital life and the emotional needs of patients. Some communities have organized hospital visiting and entertainment committees which develop a technique of co-operation with various hospitals, distribute evenly among them the musical talent available, and take care that programs are well balanced and varied. The work of such a visiting committee[1] may be carried on by a salaried secretary who does the actual field work, engages musicians, arranges with the hospital authorities for visits, with the aid of ward supervisors organizes the details of the occasion, and escorts and directs the musicians. This secretary-manager, knowing the business of the hospitals and musicians, facilitates co-operation between them and makes the contacts pleasant and effective. Where such an organization does not exist, entertainments must be planned by someone in the administration. The head nurse should be consulted on programs for the various wards once the dates have been fixed by the administration. Frequently physicians will show practical interest and willingness to give advice. Visiting performers should discuss their intended programs with hospital officials well in advance, so that suggested changes can be made and officials keep program lists and an index of various entertainers in order to prevent repetition and monotony.

Nursing Service

Musical activities in a hospital require well-organized co-ordination with the nursing service, because much of their success depends upon the latter's co-operation.

Entertainments frequently require an adjustment of the nurse's schedule and perhaps transportation of patients to the place where the concert is given. Extra activities for the patient mean additional work for the nurse, events like concerts causing interruption of the ward and hospital routine and entailing special arrangement by the supervisory staff.

In a mental hospital, in order to facilitate the nurses' work of dressing and escorting patients, the music director should provide the nursing office every late afternoon with a list of those assigned

[1] See Chapter XIX, Administration of a Department of Music, p. 369.

to the music department the next day, divided according to morning, afternoon, and evening sessions.

Social music meetings conducted in the wards by the director, especially during evening hours and on Sundays and holidays, give the nurses practical help in the entertainment of patients. They require a careful mutual understanding of objectives and methods and close teamwork in dealing with the personalities, mental conditions, and moods of patients. With the supervisor's advice and experience, the program can easily be adapted to the momentary situation on the wards. Furthermore it is most important for the patients' interests that their emotional condition be dealt with in a consistent way before, during, and after the music hour. Nurses and music director must together create a certain continuity of social atmosphere. Incidentally these ward music meetings offer opportunities for student nurses on duty to employ their musical and declamatory skills, thus providing supervised practice in this specialized detail of mental nursing.

Patients appreciate a nurse's contributing her musical, literary, or dramatic abilities to the music session when her duties permit, and if one is particularly interested in learning to apply such work to treatment, she may be assigned for a period to the music department.

In some hospitals musically inclined nurses organize among themselves study and glee clubs which are mainly recreational or cultural. From time to time they contribute to the entertainment of patients and help to make the institutional atmosphere more cheerful. The music director is frequently in a position to assist in this recreational activity, which fosters a spirit of understanding and goodwill between the music and nursing departments, and in turn enlarges the service given to patients.

What has been stated about the co-ordination of music work with that of the mental hospital nursing staff applies also to the general nurse in a non-medical institution such as an orphanage, training school, or reformatory. In the receiving and hospital divisions of these institutions a nurse usually carries out the medical prescriptions and the supervision of general health measures. Although she often has very busy days, there are hours when her work is rather light. Musically skilled nurses have volunteered their serv-

ices, even in their off-hours, to assist in the organization of musical activities and have found therein not only a diversion from their routine work, but a pleasant and stimulating unofficial contact with inmates that, in hours of need, improved their relations with them.

Occupational Therapy and Work in the Manual and Domestic Arts

Occupational therapy or curative workshop activities are carried on in general hospitals and convalescent homes and in hospitals for the mentally ill, the tuberculous, the blind, and the crippled. Their therapeutic influence is fostered by educational methods: the awakening of interest; the developing of habit, precision, rhythm of working, and skill; all leading to creative expression, valuation of the finished product, and the like. A choice of activity is made and details of participation are prescribed by the physician as part of his individual treatment plan, and as far as this procedure is followed it may be classed as occupational therapy. In their educational features, however, these workshop activities are akin to the manual and domestic arts work to be found in educational and correctional institutions. In the latter there is sometimes a seeming overlapping with industries at which the inmates work. The point of differentiation lies in whether assignment is on the basis of wholesale group occupation or on individual educational need. In the first instance, wholesale group occupation, co-ordination with the musical activities follows the lines described under Work Assignments; in the second, those developed under General Administration, Medical Treatment, or Education Department. Where the manual and domestic arts are part of the education department, the music department is usually also a division of the latter. Co-ordination will occur in matters of schedules and assignments, whereby a proper balance in the sequence of various activities may be developed. Lively music work with marching and dancing may follow a sedentary occupation in some other department, and quiet music study or recreational entertainment a brisk period in shop or factory.

Very practical and pleasing are joint work projects between music and arts departments. These may comprise both individual treatment plans and community affairs. An instance of the former

would be the making of his own musical instrument by an inmate, whereby manual skill, artistic expression, and intellectual control of his emotions may be developed through close co-operation by both departments. For community affairs like theatricals, pageants, and other ceremonies, rearrangements of schedules may be necessary in order to hold all the group rehearsals required. In addition, as has been already stated in Chapter V, Institutions for Normal Children and for Normal Adults, scenery, costumes, props, lighting, and other material contributions from the occupation or manual arts departments constitute co-operation in the treatment and education of inmates. In several institutions these are assigned to occupational shop or sewing-room classes—to give but one example of manual and domestic arts work—for entire morning or afternoon sessions lasting from two to three hours. The introduction of twenty minutes to half an hour of singing or even dancing, somewhere in the midst of the work program, has proved not only a diversion but a means of releasing new interest for the second part of the period. The music leader can assist the occupational therapy and domestic arts departments by directing these periods. He may also teach musically skilled occupational therapy and arts instructors to lead such interludes.

These instructors, like the nurses, because of their close daily contact, are in position to discover musical inclinations in inmates who do not participate in choruses and bands but who would benefit from some musical development. By passing on such observations to the treatment conference or to the staff member in charge of assignments, they may help to round out an inmate's treatment plan.

In some hospitals medical aims and co-ordination have not reached that stage of completeness where the medical direction of a patient's activities is an actual, decisive, and controlling factor in his work and play assignments. In such institutions co-ordination can best be worked out by the administrator who has medical control over all forms of patients' activities. Problems of co-operation between the occupational therapy and music departments are reserved for the treatment and staff conferences. Only where music does not serve any but recreational purposes is it feasible to make its activities a subdivision of the physical education or occupational therapy department.

Discipline

Any gathering of people entails problems of discipline. In hospitals these are handled by the medical administration or by the head nurse. In correctional institutions of the school type the assistant superintendent is usually in charge of disciplinary supervision. This may also include control of the inmate activities. In reformatories and prisons disciplinary responsibility is vested in the deputy warden, or principal keeper, a subordinate staff assisting him in the performance of this duty. This staff, in institutions with the cottage system, includes the cottage or house officers and matrons; in institutions with the cell-block system the assistant deputies and guards. All disciplinary officers have a considerable share in shaping the inmates' institutional life. The head of the division controls group discipline and major questions of adjustment to the law and to the house rules. The house and cell-block officers have close personal contact with the individual, observe and direct his daily conduct, and assist him also as personal advisers in some institutional and private problems. Thus in many correctional and educational institutions the disciplinary staff is in position to gather information valuable for the determination of group, house, and work assignments, and for sizing up the inmate's social attitude and his emotional and personal problems. The head of the department is frequently charged with the occupational assignments and distribution of inmates, and through his subordinates exercises control over the entire institution.

In former periods institutional discipline consisted mainly in restrictive and punitive measures, but modern administrators have recognized the exceptional possibilities of this department. By a few changes of emphasis and methods, discipline is made the equivalent of individualized treatment toward social living. In staff conferences of the disciplinary officers with warden or superintendent, physician, psychiatrist, psychologist, superintendent of industries and farm, directors of educational and recreational activities, chaplains, the chief house officers, and head social workers, the policies and measures of group management and of individualized treatment are mapped out. The inmate's fundamental needs are fulfilled before he is asked to make sacrifices and to adjust his own life

to the demands of the group. Where it is recognized that conduct is the outcome of emotional trends and impulses, behavior difficulties are handled according to psychological considerations. What may be called the institutional atmosphere is built up in such a way that it helps to develop social attitudes and gives the management opportunities to test these in the life of the inmates.

Because of their influence upon the inmate's emotional life, musical activities are closely related to institutional discipline; according to the interpretation given the latter, co-ordination assumes various forms. Where the disciplinary officer alone is in charge of all assignments, he decides which inmates are to take part; he supervises the recreational musical activities, and exclusion from them is often used as a form of punishment, being sometimes permanent, at other times only temporary. Where psychiatric service is available, the disciplinary officer may request a thorough diagnostic study of an inmate in order to determine whether his misconduct is caused by pathological processes. The psychiatrist's recommendations will aid toward a better understanding and toward the formulation of a method of treatment.

In all instances of misconduct there is danger that through lack of professional psychiatric advice faulty decisions will be made in regard to music. Over and over it happens that through the one-sided conception of music-making as a "pleasure" and a "privilege," persons who are in need of it to stabilize their emotional behavior are deprived of it as a disciplinary measure, the effect of which is to block normal expression. In institutions where a constructive use is made of it, an inmate's participation is discussed in staff conference as a possible psycho-therapeutic or preventive measure. His assignment to music practice is not conceived of and ordered as a recreational privilege, but as prescribed work or a school assignment.

Inmates living in admission cottages or blocks are frequently deprived of musical influence. In some institutions, however, music as a work or study project is introduced as a means of helping the inmate to adjust himself to his new environment and to reduce infractions caused by emotional overstrain.

Through co-ordination between music and disciplinary departments the following results are sought: prevention of emotional

situations that disturb individuals and groups; application of a psycho-therapeutic discipline that wins the co-operation of the problem case; and the building up of community feeling, group discipline, and intellectual control of affective tendencies. These results are obtained by the study and testing of emotions through music assignments, music-work projects, change from recreational to educational occupation with music, and the planning of progressive experiences of social living through the inmates' musical activities. In addition, conferences and reports are again part of the routine of co-ordination.

Social Service and Parole Departments

In most modern welfare institutions, including prisons, a social service and parole bureau is in charge of the study, follow-up, placement, and rehabilitation of the inmate after his release. In some this bureau prepares extensive case histories, based upon data that the social worker secures from the inmate, the institutional staff, agencies, and the inmate's relatives. It establishes connections for the inmate with the community and acts as an intermediary for him, the administration, and the community. It is a source of information for the institutional staff, and frequently secures the co-operation of persons and institutions in the community in the rehabilitation of inmates.

Practically, co-operation between the music director and social service workers entails the exchange of much useful information. In planning a music program it may be important for the director to learn more about the part that music has played in an inmate's past. If the latter is unwilling to discuss the subject, the social worker may perhaps obtain the information from the inmate's connections in the community. The medical, school, and court records of a case will perhaps contain a few data on an inmate's emotional history and environment; but the social worker can probably provide additional details about his family relationships that will make it possible to interpret the currents and experiences that condition his musical interests and dislikes. The music director may be able to supply emotional and social education that has been lacking in the inmate's previous experience, the need of which had come to the social worker's attention.

An inmate may have boasted about his former musical education or the musical friends and backers that he possesses in the community. The actual truth about this matter, easily obtainable by the social bureau through its community investigations, will be a factor in the part music should be given in his treatment program and also in how far he needs to learn to face reality. The bureau may also be in position to secure a musical instrument or a supply of sheet music from the inmate's friends or from other sources. A social worker may give valuable service by establishing well ahead of his release an inmate's entrée into a community group such as an orchestra, a band, a glee club, or a family that will satisfy his musical needs and thus smooth his adjustment to outside life. An inmate applying for parole should be sure of employment. A good institutional musician asserts that he has a musical job; but it may take the joint efforts of music and social service departments to find out whether this is true and whether it promises any stability.

One of the most difficult problems which confront the institutional social worker or parole officer is the guidance of the released or paroled inmate to a constructive and satisfactory leisure-time adjustment. The officer who is trying to assist the parolee in finding the type of leisure-time occupation and association which is helpful to the stabilization of the parolee as well as to the peace and order of society, needs himself the co-operative support from two sources, namely, of the community and its leisure-time and recreation organizations and of the institutional workers.

A close co-operation is in this matter wanted and possible also between the institutional music leaders and the after-care or parole department. This can be brought about most practically by an interchange of information between the two departments on the musical and social interests, needs, and possibilities of the inmate considered for release or parole.

To handle such matters well, a music director should know something about the technique of the social worker, and the latter become acquainted with the psychological function of music and the arts.

Administratively, as with other interlocking departments, the work of music and social service may be co-ordinated through a routine of staff conferences, personal meetings with and without

the inmate, and exchange of notes and reports on the progress of the case.

Community Relations

Many modern welfare institutions recognize the importance of community relations. There has, of course, always been co-operation with the churches; but more recently relationships with professional and artistic associations are being fostered. The music director particularly is expected to develop ties with persons and organizations outside institutional walls. Besides finding therein personal relaxation from his work, he may be able to secure the voluntary services of church choirs, orchestras, bands, and theatrical troupes. Any member of the staff who has friends in the neighborhood should also encourage them to offer such contributions. In some places it is a tradition for both amateur and professional entertainers to donate performances to local welfare institutions, while many churches provide regular religious services and occasional choir programs. The music director is usually the officer who makes the arrangements and rehearses the music for religious services.

The professional and social popularity of a music director is in itself a factor in stimulating community interest in institutional work. This may consist of practical concern on the part of individuals or civic organizations which may lead to contributions of instruments, materials, and even bequests of money to supply certain musical needs or to further special training for a particular inmate.

Such interest depends also on the achievements of the department and on the familiarity of representative local groups with its work. From time to time it is therefore expedient to invite important persons to observe the routine work; inmate concerts may also be given for them.

In some communities performances by institutional bands and vocal ensembles are features of civic club entertainment and of recreational programs. A harmonica band from a school for the mentally deficient carried off second prize in a county-wide high school music contest, and programs have been developed in institutions for problem children that, as a part of the general school curriculum, received official recognition by public education authorities.

The purpose of all musical activities is the psychological guidance of the inmate's response toward social goals and a practical life in the community; to make his musical interest a force for orientation and a future anchorage in the outside world. Their co-ordination with community life and organization may be summarized as follows:

1. Musical occupation of the inmate for socially useful purposes; namely, the development of musical interests and skills on lines that can be pursued by him after his return to the community. For this purpose it is practical to use musical material that is timely and has aesthetic and social values.

2. The encouragement of outside interest in the institutional music program. This may result in public co-operation by visiting artists; participation by groups of institutional inmates in the club, school, church, and community programs; occasional radio broadcasting of inmate programs that meet artistic requirements; donations to the institution of money, instruments, and material of practical use; occasional free admission for selected inmates to outside concerts and performances; and finally, the award of scholarships for exceptionally gifted inmates, such as may be found in a home for children or for the crippled or blind.

3. Participation of the director in the outside musical and social life, informally by fostering social connections, formally by membership in local civic and musical organizations, and by attendance at other cultural events.

The purpose running through all these efforts is to keep the institutional worker in active contact with the cultural life of the community and to avoid social isolation, which may so easily happen. Some administrators for this reason encourage workers to live outside the institution, as this helps them to remain abreast of social life in general and affords inmates an inspiring example of a complete and useful existence.

CHAPTER XIX

ADMINISTRATION OF A DEPARTMENT OF MUSIC

LOCATION AND HYGIENIC REQUIREMENTS

LOCATION and equipment for musical activities are so dependent upon one another that they will be discussed together. In the following sections when a choice of possibilities is offered, the best and most complete is recommended for a department that is to carry a full social-educational or therapeutic program. Conditions that should be fulfilled in all institutions will be pointed out.

In the selection of locations for musical activities care should be taken that places designated meet the following hygienic requirements: (1) quiet, (2) fresh air and moderate temperature, (3) adequate light.

An Atmosphere of Quiet

Music itself is a highly specialized form of sound; it should not be in competition with other sounds. Either it or the other sounds will grate upon the ear. Hence music should not be produced against the noise of chattering bystanders or nearby workshops and kitchens lest it be a source of irritation instead of comfort and pleasure.

The management should also consider the need for the quiet of persons not involved in music-making. The same sounds that afford one group of inmates relaxation or stimulation may cause others discomfort and irritation. In many institutions there are sick persons and night workers whose rest during the day should not be disturbed. There are pupils in schoolrooms and workers in administrative offices for whom the proximity of music might be a source of constant distraction. It is therefore advisable to allocate all music work not designed as ward, cottage, or cell-block entertainments to places where it can be practiced at any hour of the day or evening with a minimum of disturbance.

In some institutions a small building situated in an isolated part of the grounds is so used—an ideal plan because it provides quiet for the musicians and protection for the remainder of the population. Here the daily routine rehearsals and instruction can be held even during the time when quiet should generally prevail, as during school and office hours. The sessions to be held outside the music center, such as song meetings in day halls and social rooms, might then be planned for locations and times that do not disturb the work or rest of others, preferably in the late afternoon and in the evening.

In planning a new institution, a new building, or additional space for an already existing one, the conditions just noted should be observed. Frequently the auditorium or chapel serves as a music center. This is often a practical arrangement. These quarters are as a rule not used during weekday working hours, and since they have been designed for services and performances, provide sufficient space and possess acoustics answering the requirements of vocal and instrumental group activities.

Fresh Air and Moderate Temperature

Wherever music is made—in the music room, in day halls or social rooms—there should be a constant flow of fresh air. Too often singing, instrumental playing, dancing, and acting—all activities causing increased breathing—are practiced in stuffy rooms without ventilation. Many inmates come from their labors on the farm, in the shops, and the laundry. They are dressed in working clothes or overalls which they have worn for some time. The physical action in group music-making, singing, and dancing is likely to cause such an odor of sweat, old clothes, and dust that the room may become nauseating.

Abundant fresh air is also necessary for the alertness of the musicians. It is surprising to note how music leaders neglect such vital details, and continue to struggle against preventable odds with inattentive and drowsy choristers and instrumental performers in close and ill-smelling places. Community song and band meetings and dancing on the lawns in seasonable weather, all promote deep breathing in the open air and are especially healthful and exhilarating.

Maintenance of a proper temperature in music rooms is of great importance. The ventilating and heating systems should provide a comfortable atmosphere that is stimulating to both physical and mental action. In overheated rooms a drowsiness similar to that caused by insufficient ventilation overtakes performers as well as listeners. Overheating is often caused by passage through the rooms of hot steam-pipes whose flow cannot be regulated in the room itself. Such pipe lines are found mostly in basements, and when such space has to be assigned for music practice the management should see that it contains no unprotected steam-pipes.

Just as detrimental is insufficient heat in the cold season. Buildings erected in recent years are generally equipped with good ventilation and heating systems, not so older buildings. Musicians should not be required to practice or rehearse in cold halls. Some may be able to do it for a few minutes, but it is impossible to keep interested and co-operative for the length of a full rehearsal period.

Adequate Lighting

The other hygienic requirement that should receive attention is that the place where inmates are expected to read printed texts and musical notations be sufficiently and practically lighted. The main difficulties are encountered in dark afternoons and evenings. In some institutions the electric light bulbs are directly attached to the ceiling and covered by milk-glass bowls. Light radiating from these lamps is frequently too diffused and dim to permit reading the fine print of song books and other musical material. Sometimes a strong, unprotected, high-powered light bulb is hung in the middle of the room. This allows excellent vision when one sits with his back toward it, but to face these glaring bulbs is injurious to the eyes and makes reading printed and written text very tiresome. Only spaces flooded with ample and comfortable reading light should be designated for music practice.

MUSIC ROOM AND EQUIPMENT

A special room, exclusively used for instruction and practice, is needed in every institution where an extensive program is carried on. This room serves as central office for the music

director; here individual and group instruction are given and materials stored. It should be spacious, well-lighted, and ventilated, equipped in a color and style that make a dignified impression and in spirit akin to the composure and stateliness of the works of the classic masters.

The room should be large enough to accommodate 40 to 50 persons engaged in vocal, instrumental, lecture, or conference work. It should be sound-proof. If necessary, the ceiling and walls should be covered with sound-absorbing material, and in institutions where such would be in place, the room should be furnished with curtains and rugs serving two purposes; namely, to enhance its aesthetic attractiveness and to absorb the resonance from within and without. The rugs should be easily removable, because certain types of work like dramatics and dancing make a plain wood floor preferable. The room should contain a few artistic pictures of the great composers or of figures and scenes symbolizing musical arts.

Its equipment should include a desk, a large flat table to be used in arranging music, bookshelves and cases for materials, closets for band and orchestra instruments, a reading table, one dozen solid chairs, two to four dozen sturdy folding chairs, central top lights, and removable reading lamps for piano and table. Technical equipment should consist of the following: grand piano, portable organ, radio-phonograph, records and cabinets therefor, portable phonograph, band and orchestra supplies, and a music library.

For practical music work a grand piano is always preferable to an upright one because of its fuller and more equal distribution of tone volume over all the registers, and because the pianist-leader when playing can face the group with which he works. The piano should be in superb condition, of beautiful tone, and of strong build. If the tone does not meet aesthetic requirements and satisfy the sense of beauty, the instrument will become a source of constant irritation and displeasure.

Reasonably priced portable organs (of the five octave size) are now on the market. Only instruments with a musically gratifying tone should be selected.[1]

A combination radio-phonograph is essential for recreational and educational use, for music appreciation sessions, and for the prac-

[1] See Chapter X, section on The Piano and the Organ.

tical demonstration and teaching of vocal and instrumental methods. Besides providing radio connection with the community, it can be used for the broadcasting of programs from the music center to all rooms in the institution. These instruments can be installed in the music room as part of an institution-wide radio system, and when regularly cared for require little repair.

A library for phonograph records may be started with one record and expanded through later purchases and donations.[1] The regular acquisition of a few records a week through a carefully planned system of buying will in a short period supply the institution with a library valuable for purposes of music appreciation, dancing, and research. A cabinet for such material should be provided.

The phonograph companies now have on the market excellent portable machines that reproduce electric records with all the delicate tone-shadings of the electrically operated larger ones. A portable phonograph can bring music in desired qualities and quantities to inmates who cannot attend the concerts and who need the mental and social stimulus of hearing selected material.

Orchestra and band instruments should be provided according to need. Institutions should not depend on inmate-owned instruments, but should provide their own instrumental materials. There should be several collapsible and non-collapsible music stands sufficient to serve the immediate needs of players.

The music department should build up a music library for practical use in order to have the necessary materials for study and performance always available. Listed below are the main categories of books needed. Specific titles of standard works of each category are quoted in the Bibliography.[2]

Instrumental
- Rhythm orchestra
- Harmonica
- Fretted instruments
- String instruments

[1] A most appropriate time to solicit donations of records and other music materials are the days after Christmas, when many homes in the community are clogged with new and old music materials and books. The Christmas spirit of bestowing tokens of friendship and goodwill is still sufficiently alive at that time to have appeals from welfare agencies for cultural support heeded. Many gifts of surplus material have thus been received by institutions.

[2] See pp. 421ff.

- Wind instruments
- Percussion instruments
- Instrumental ensemble music
- Orchestra books and collections
- Band books and collections
- Piano
- Harmonium and organ

Vocal

- Methods and manuals of vocal training
- Group song materials
- Vocal solo collections
- Operettas and pageants
- Sacred music
- Note-reading and sight-singing

Ear training, theory, and harmony

Music appreciation

Conducting

Creative music

Music education

History of music

PRACTICE ROOMS AND AUDITORIUM

The setting up of musical activities and the stimulation of an inmate's ambition to practice will create a need for periods and suitable places. He must isolate himself, must not be disturbed by others, nor cause them unnecessary annoyance. Several methods can be adopted to meet these needs. A special time may be assigned to each inmate in a room that is set aside for practice in the vicinity of the music office, so that an indirect supervision may be exercised. Practice rooms to be used by piano-players and singers should be equipped with piano, table, and two chairs; those for orchestra or band-instrument players with a table, two chairs, and two music stands.

If these rooms are situated near the day halls where working inmates are living, practice periods should be scheduled for hours when they have left for their assignments. In some institutions a number of cubicles have been partitioned off from the general music room. This makes it possible for the instructor to supervise as many students at once as there are practice rooms. Arranging

suitable space for practice periods is a matter that must be decided by local needs and conditions. No hard-and-fast rule can be given.

In almost all large institutions an auditorium will be found that is frequently used for a combination of purposes, such as chapel services, assemblies, and theater and motion-picture showings. It is usually situated in the center of the institution, easily accessible from various buildings on the grounds. It is sometimes an independent structure, but more frequently the second, third, or top floor of the central administration building. When sleeping quarters of inmates or personnel are adjacent to it, its use for musical purposes is decidedly limited.

An auditorium is frequently the most suitable place for musical and dramatic activities, and it is therefore recommended that in the development of new institutions that have sufficient ground space, the combined auditorium-music center be planned as an independent structure. It might provide a basement of equal size for gymnastics, sports, and dancing, which if equipped with a suitable floor would free the auditorium from such uses. This has two decided advantages. It permits laying the auditorium floor on a slanting level and of sufficient incline to insure perfect visibility from every seat, and the installing of permanent seats on this slanting floor. It eliminates thereby the endless and wasteful placing and replacing of hundreds of removable seats at times when services and concerts alternate with gymnastics and dancing. A slanting floor with perfect visibility not only increases the order and attention of a large inmate audience, but it makes assemblies and congregational and community singing much more effective.

In planning the stage in such an auditorium it has been found practical to attach to the apron of the stage removable steps extending the entire length of the apron.

PROGRAMS

One of the essential administrative tasks of the music director is the organization and preparation of programs and subject material for various groups and individuals. This planning has an administrative, a musical, and a pedagogical aim.

Administratively it means that data and outlines are written out in detail in order to preserve whatever the music director wishes to

strive for and to present to the management a clear picture of the policies and needs of the department. On its musical side it means the selection of material to be used for the various groups and sessions. Music workers are sometimes at a loss as to "what to do next," not because they do not possess the information, but because they have not planned their sessions and cannot decide at a given moment what the next move shall be.

In its pedagogical aspect planning must take into account individuals and groups. Welfare institutions differ greatly in types of population, methods of administration and treatment, educational policies, physical layout, and equipment. Specific programs for the needs and objectives of different institutions should therefore be carefully worked out.

It is advisable to proceed slowly in this matter and to make decisions only after a trial period. Because an institution has developed a full program of choral singing it is not to be inferred that another, even of the same type, should do likewise. The population of the latter may show a stronger inclination for band or orchestra work, though a few years later this inclination may shift toward vocal activities.

Planning a program should be entered upon in a spirit of experimentation. The program itself should be flexible and allow for needed modifications of projects, but the leader should have clearly in mind what he is striving for, keeping before him limited and long view objectives of treatment and repertoire-building. He should first outline on paper a tentative program and select from the various possible activities a few with which to begin.

Beginning with a tentative program an opportunity will be given to develop co-ordination, methods of assignment, types of activities, and to disclose administrative needs. The department may thus grow slowly into the existing institutional routine.

Instead of organizing at once a chorus or band, the director might scout the field through informal music sessions with as many small groups of inmates as he can reach, and after such a practical survey of the musical status of the population, form his initial plan. In outlining it he must consider several items; for instance, the proper distribution of activities and time among groups and individuals, remembering that he should ultimately reach the largest

possible number. He does not necessarily embark at once upon all activities planned and therefore should retain room on his program for special activities with select groups such as chorus and orchestra practice, appreciation classes, and such general group work as singing either by a few around a piano or by masses in the auditorium or on the lawn.

Sufficient music material should gradually be assembled for an extended repertoire for practice and entertainment.

The program may be divided into two parts: (1) a routine of rehearsals and meetings; (2) special programs for seasonal occasions, such as Washington's and Lincoln's Birthdays, Easter, Independence Day, Thanksgiving, Christmas, and any other of social or local importance.

Since the general purpose of all music-making in institutions is to meet social needs and give social service, participants during preparation for special programs should devote their routine periods to such study. This will minimize the need for extra music sessions for the event and will benefit the work of inmates not selected for such participation.

Different types of institutions have developed various kinds of programs. The amount of socially educative work achieved can naturally not be measured in terms of technical music programs. A lone music instructor may come to an institution once a week for one hour and may meet not more than three inmates. Yet he may do a more constructive psychological job with these three inmates than another with a band of 50 may do, though he meet them five times a week for two hours at a time.

Enumeration of the musical items on a program will indicate how many forms of contact inmates have with music and the leader, and how many and what opportunities they provide for stimulation, relaxation, and social education.

The music director will also prepare programs for regular inmate entertainments and occasional demonstrations for invited guests. These programs have as objectives the affording of interest and pleasure to the audiences through inmate skill. The choice of selections will indicate the musical and aesthetic level of the repertoire in use and to some extent aesthetic aims, but the actual performance will afford the only measure by which the attainment

of musical standards can be gauged and some social-educational achievements be studied.

Examples of Institutional Music Programs

The examples cited in this chapter are taken from surveys and reports of various institutions. Each has been chosen to present a different aspect of musical program-making.

Following is the regular Saturday morning vocal program of the Colored Orphan Asylum at Riverdale-on-Hudson, New York, which was developed as early as 1923:

9:15–10:00 a.m. First Class (consisting of children of nursery ages and those under nine who cannot read well).
Program of nursery rhymes, motion songs and games, and songs of seasons, birds and flowers. New words to be learned from lantern slides.

10:15–11:00 a.m. Second Class (children from all cottages who are not in First Class or in Choir).
Program of secondary classic songs; rhythm songs; religious songs (spirituals and hymns); dramatization of songs of nature and play; popular songs.

11:00–11:45 a.m. Third Class (Choir members). Program of hymns.

The superintendent[1] of the Industrial Home for Crippled Children in Pittsburgh, Pennsylvania, supplied the following account of the musical activities of the Home as carried on in 1934:

We have about 80 children, 42 of whom study piano. The teacher has group lessons from twelve-thirty until four o'clock one day each week. Some groups have as many as eight or ten children. They are given a little instruction in each lesson, and that little carefully practiced and learned gives the child musical thought and ideas and helps the instructor to find those who should have individual instruction. In addition to a teacher for piano, there is a teacher once each week to instruct the children in violin and other instruments. This is the background for our orchestra, which consists of eleven violins, one saxophone, two drums, a cornet, and bells.

We also have a Toy Symphony Orchestra for the small children. It brings musical responses from the most handicapped child. Castanets, triangles, tambourines, drums, bells, and cymbals played with piano accompaniment make real music. In fact, an orchestra of this type can grow to be a class in music appreciation. The leader must be a musician

[1] See also Shirley, Frances E., "Musical and Dramatic Education of Crippled Children." In The Crippled Child, August, 1935.

because the selections are of great importance and their interpretation must be musical. We begin with simple, tuneful, brief, and marked rhythmical compositions. The interpretation is always the children's—they decide when to use drums, cymbals, castanets, and so on. The natural variance of opinions brings about marked progress and keen interest.

The annual Christmas Cantata given by the Industrial Home for Crippled Children has become one of the great events in their lives. It is not merely an entertainment—it is a school project in which all participate. Attractive posters advertising the event are made by the young artists, costumes are designed and made in the sewing classes, programs are printed by the boys, lines are written by those who can express themselves poetically, and songs are composed by the young musicians.

At the children's last public entertainment in Carnegie Music Hall they gave The Nativity, an original cantata written by girls and boys in the grade-school classes of the Home. . . .

Occasional public performances of institutional music programs, when taking place in dignified circumstances for a limited and select audience, will serve the double purpose of making the community better acquainted and appreciative of treatment given in its own institutions and of giving the inmates the inspiration of making a contribution to social and cultural community living.

Following is the account of an entertainment program put on by the children of the Home which is taken from the issue of the institution's organ, the I.H.C.C. School News, under date of May 28, 1927. It is entitled "We Entertain the Rotary Club."

On Wednesday, March 9, some of the children from the Industrial Home for Crippled Children went to the Fort Pitt Hotel in the Red Cross truck and in two taxis. We went to show the members of the Pittsburgh Rotary Club what crippled children can do. The trip was arranged by Mr. R——, known as "Big Bill" in the Club. First the Little Symphony Orchestra (Rhythm Band) rendered a few selections. Then the little group, the primary children of the first and second grades, sang some songs. Last of all the large group, consisting of the children in the advanced room and a few from the intermediate room, sang their songs. We enjoyed giving this program for the Rotarians and we hope to have the chance to do it again.

The objectives of the music work of the New York Institute for the Education of the Blind,[1] the account of which was supplied in

[1] The Institute is situated at 999 Pelham Parkway, the Bronx, New York; its capacity is 168 students.

1936 by the director of its music department, indicate the extent to which music can be used in the education of the blind.

I. Relative Position of Music Department in Educational System for the Blind

The charter of the school calls for the provision of education for the blind similar to that received by sighted people. In the High School five different courses are offered—college preparatory, general, commercial, vocational, and music. Each course leads to a high school diploma and examinations are given under the New York State Board of Regents. There are four main departments of work: (1) Literary or academic studies; (2) Music; (3) Manual training; (4) Physical training. The scheduling of No. 1 naturally takes precedence over the others. Next to the academic work, most of the time is devoted to Music.

II. Extent to Which Co-ordination Is Attempted

There is very little attempt to co-ordinate the music with other departments except at the Anniversary Exercises, at which one of the four departments gives a program consisting of a demonstration of its work. On these occasions there is a definite attempt to fit appropriate music into the program, and the program committee, composed of teachers from the Music and Literary Departments, works together toward this end. The preparation for these exercises occupies six to eight weeks' time. Music plays an important part also in the daily opening exercises of the school, when a pupil acts as organist and the chorus sings hymns and responses.

III. Aims and Scope of Music Department from Emotional, Educational, and Vocational Points of View

The school offers as full a theoretical and technical education in music as possible—far more than the average academic institution. The aims of this work in music are chiefly its general cultural value and the sense of personal satisfaction and pleasure which the pupils derive from it. While we recognize and devote special time to unusual musical talent when it appears among our pupils, we are careful not to encourage those of ordinary or even more than average ability to follow music professionally, and we see to it that they are made aware of the heavy competition and other difficulties met in attempting a musical career. They are therefore advised not to neglect their general academic studies and particularly their manual training of various kinds. On the other hand, those with genuine talent and ability are given special attention and, during the latter part of their allotted time, are permitted to specialize in music, and in some cases have been allowed to return to the school for post-graduate work in music

alone, with such special work as preparation for the examinations of the American Guild of Organists, in which a number of our students have taken the degree of Associate, as well as Fellow. The school also offers one scholarship annually to graduates of other schools for the blind throughout the country. They are selected by the principal and given a year of intensive music study in our school. In our teaching of music, the idea of playing or singing for sheer pleasure of it is emphasized, and we aim at expressiveness, holding up the highest standards of both taste and performance. This is much aided by another important adjunct to our musical activities, namely, the regular and systematic attending of concerts and operas by our pupils, and also a series of concerts at the school, given by the finest performers, many of world fame, who offer their services for this purpose.

IV. Organization of Department

1. Staff: Director of music and five specially trained teachers.

2. Schedule: Is made subservient to literary studies, but a very generous proportion of time is allotted to music.

3. Distribution of hours: Out of twelve periods a day, the average pupil has four to five periods of music study, mostly in the afternoon, but some throughout the day.

4. Curriculum: Piano, Organ, Voice, Chorus, Harmony, Counterpoint, Music History and Appreciation, Eurhythmics and Solfège.

Following is an example of a program of a Pupils' Recital given in 1930 by the New York Institute for the Education of the Blind.

1. Organ—Fugue from Pastoral Sonata — Rheinberger
2. Chorus—(a) Chit-Chat — English Folk Song
   (b) My Johnny Was a Shoemaker — English Folk Song
3. Piano—Venetian Boat Song — Mendelssohn
4. Toy Orchestra—Ballet Music from Rosamunde — Schubert
   2 Gongs 3 Triangles 2 Tambourines
   2 Drums 1 pair Cymbals 1 Xylophone
   1 Piano
5. Soprano Solos—(a) If You Ever Look on Love — Italian Folk Song
   (b) The Treasure — Bohemian Folk Song
6. Piano—Song of the Brook — Schytte
7. Organ—Andante from Sonata No. 4 — Guilmant
8. Toy Orchestra—Tambourine — Old French Tune
   3 Triangles 2 Tambourines 2 Drums
   1 Tom-tom Piano duo
9. Piano—Ballade No. 3 — Chopin
10. Chorus—My Love Is a Muleteer — Francisco di Nogero

The following selections represent excerpts from typical programs given by professional entertainers at regular intervals in all the municipal hospitals and almshouses of New York City, under the auspices of the Hospital Music Committee of the New York City Visiting Committee.[1]

For Medical Patients
- Serenade by Toselli (violin and guitar)
- Santa Lucia (violin, guitar, and voice)
- When Irish Eyes Are Smiling (violin, guitar, and voice)
- The Blue Danube Waltz (violin and guitar)
- Several current songs (requests)
- Marcheta (violin and guitar)
- Let Me Call You Sweetheart (violin, guitar, and voice)

For Surgical Patients
- El Choclo: Argentine Tango (violin and guitar)
- Lady of Spain (violin, guitar, and voice)
- Irish Medley (violin, guitar, and voice)
- The Two Guitars: Russian Gypsy Song (violin and guitar)
- Medley of Old Popular Songs (violin and guitar)
- Requests
- Tango delle Rose (violin, guitar, and voice)
- Let Me Call You Sweetheart (violin, guitar, and voice)

For Psychopathic Patients
- Adoration by Borowski (violin, harp, and piano)
- Frasquita by Kreisler (violin and piano)
- Gypsy Love Song (voice and piano)
- Ah, Sweet Mystery of Life (voice, violin, and piano)
- The Brook (harp and violin)
- On the Road to Mandalay (voice and piano)
- The Fountain (harp solo)
- By the Waters of Minnetonka (voice, violin, and harp)
- Community Singing and Requests
- On Wings of Song by Mendelssohn (harp and violin)
- Let Me Call You Sweetheart (voice, violin, harp, and piano)

For the Aged
- Novelty Soldier Number (voice, trumpet, violin, and piano)
- Killarney (voice and piano)
- Mother Machree (voice and piano)
- Hejre Kati by Hubay (violin and piano)
- The Rosary (violin and piano)
- Carnival of Venice (trumpet and piano)
- Can't You Hear Me Callin' Caroline (voice and piano)
- Little David Play on Your Harp (voice and piano)
- Requests
- Will You Remember, from "Blossom Time" (violin, trumpet, and piano)
- Annie Laurie (voice and piano)
- Old Timers Medley (trumpet and piano)

[1] From report by director of the New York Hospital Music Committee, March, 1934.

An example follows of a year-round repertoire of classroom and assembly songs used during 1930 and 1931 in the vocal department of the Polk State School for the Mentally Deficient[1] in Pennsylvania.

CLASSROOM AND ASSEMBLY SONGS

September		
Poppies in the Wheat	Progressive Series No. 2	For tone beauty and range
Golden September	" " " "	For tone beauty and range
Raindrop Soldiers	" " " "	Rhythmic qualities
Sing Together (Round)	" " " "	For independence and stimulation
Morning Song	Hollis Dann " "	Seasonal
Autumn Song	Churchill No. 5	"
October		
Autumn Leaves	Churchill No. 5	Seasonal
Peter Pumpkin	" " 5	"
Hallowe'en	" " 3	"
Jolly Jack Frost	Hollis Dann No. 2	"
Hallowe'en	Foresman " 1	"
Scarlet Poppies		Review
When We Haven't Said Our Prayers	M. Blinda, 1st Grade Musical Reading	Diversion
November		
Grandpa's Farm	Churchill No. 5	Tone range and child appeal
Thanksgiving	" " "	Tone range and child appeal
Song of Thanks	Hollis Dann No. 1	Worship
November Twilight	" " " 2	
Flag Going By	Concord	Armistice
Popping Corn	Churchill No. 5	Too difficult
December		
Santa Claus' Hand	Churchill No. 4	Promises to kiddies
December	" " 3	Welcome
Fairy Snow Flakes	" " 3	
Upon the House Tops	Golden Book of Favorite Songs	Imagination
Santa Land	Hollis Dann No. 2	
Merry Christmas	" " " 2	Greeting
Christmas Bells (Round)	Progressive Series No. 2	

[1] Survey of Music made by the author in 1931 for the Bureau of Mental Health of the Pennsylvania State Welfare Department. Unpublished.

January		
Skating We Go	Churchill No. 6	Sports
Toboggan Slide	" " 3	"
Snowflakes	" " 5	Story
Coasting (Round)	Progressive Series No. 2	
Sing a Little	Pennant	Optimism
Happy We		Encouragement
Here Comes the Sun		
Toy Town Admiral		
February		
Over the Beautiful Snow	Hollis Dann No. 2	
Little George Washington (First grade boys)	Churchill No. 2	
The Flag	" " 6	
Valentine	" " 4	
Robin Red Breast	Ye Old Tunes	
Lincoln	" " "	
There Are Many Flags	" " "	
March		
March Winds	Churchill No. 3	Seasonal
The Cuckoo	Golden Book of Favorite Songs	Seasonal
Sweet Springtime	Churchill No. 2	"
Hark! The Merry Birds Singing	American Songster	Easter
Springtime (Round)	Golden Book of Favorite Songs	
Been and Had the Measles	Eldridge	Musical recitation
Little Girl's Secret	Freda Peysche	" "
The Palms	Brainard's Collection of Social Songs	Palm Sunday
Sweetly Solemn Thought		Violin duet
April		
Sweet Springtime	American Songster	Seasonal
Questions	" "	
Be Merry	Voice Song Book	
April Showers	Churchill No. 6	Seasonal
Lady April	" " 2	"
Jolly Good Fellow } (Boys)	Boy Scout Song Book	
Zip-Coon } (Boys)	Boy Scout Song Book	
May		
My Little Yellow Duck (Girls)	Churchill No. 2	
Robin and Chicken (First graders)	Golden Book of Favorite Songs	
Swallow Dear (Girls)	Churchill Recreation	Double quartet

June		
June Song	Fillmore's School-Singer No. 3	Seasonal
Vacation Song	Churchill No. 4	"
Continuation of review		

The following Independence Day Program was used in the Elwyn (Pennsylvania) Training School for Feebleminded Boys and Girls:

1. March—Institute		Seitz
2. (a) Stein Song	Second Band	Fenstad
(b) The Old Refrain	" "	Kreisler
3. Song and Poems	Chorus, Kindergarten	
4. Brass Quartet—Excerpt from Sextet Op. 81		Beethoven
	Two cornets, baritone, and alto	
5. Waltz—Margaret		Carlton
6. (a) Lullaby		Brahms
(b) I Can't Do That Sum }	From Babes in Toyland	Herbert
(c) Toy Land }		
	Full Chorus	
7. Band Didn't Strike	First Band	Dalbey
8. A Bird in the Hand	Chorus	Roeckel
9. Brass Quartet: (a) Good Night		Pinsuti
(b) Eventide		Abt
	Two cornets, baritone, and alto	
10. (a) Toreador's Song from Carmen }	Chorus	Bizet
(b) Anchors Aweigh }		Zimmermann
11. Selection: Rio Rita	First Band	McCarthy-Tierney
12. Recessional	Chorus	DeKoven
Star Spangled Banner	Band and Chorus	

The pageant whose program follows was given by the State Hospital for Mental Diseases, Allentown, Pennsylvania. It illustrates what the patients of a mental hospital are capable of doing in the field of musical dramatics.

MELODRAMATIC PRESENTATION OF THE LEGEND, THE SLEEPING BEAUTY

In three scenes and an atmospheric introduction

First scene:	In the King's Castle
	Birth Festival of the Princess
Second scene:	Christmas Celebration in the King's Court
Third scene:	Wedding Celebration One Hundred Years Later

Dramatic Personnel

The Sleeping Beauty	Miss.....	Soprano
The Prince	Mr.....	Tenor
King	Mr.....	
Queen	Miss.....	
Queen of Fairies	Miss.....	Alto
Grandmother	Miss.....	Soprano
Her Granddaughter	Miss.....	
Her Grandson	Master....	
Little Bo-Peep		
Jack Horner		

Courtiers, Fairies, Musicians, Dancers, Village Population

Orchestral Music, furnished by Bethany Church Orchestra

Solo, choruses, and ballet music of Bizet, Grieg, Paderewski, Drigo, Schubert, Humperdinck, Lassen, Cadman, Wagner, Tschaikowsky, Handel, folksongs, folk dancing

Costumes by the Occupational Department

Stage and light effects by the Electrical Construction Department

The same institution supplies an interesting concert program, recently given by the patients in the music department to the general public.

1.	(a) Twilight Is Lovelight		Lewis Rubenstein
	(b) The Night Has a Thousand Eyes		E. Nevin
		Chorus (violin obbligato)	
2.	The Gypsy	Girls' Rhythmic Band	Böhm
3.	Robin Singing in the Rain	Vocal Solo	A. Penn
4.	A Short Outline of Music Appreciation		
		Pupils Having Highest Averages	
5.	Blossom Time	Ladies' Chorus	J. W. Lerman
6.	Nocturn	Piano Solo	Chopin
7.	(a) Sweet Miss Mary		W. Neidlinger
	(b) Rockin' in the Win'		W. Neidlinger
		Male Quartet	
8.	Do You Know My Garden	Vocal Solo	H. Wood
9.	William Tell Overture	Double Piano Duet	Rossini
10.	A Little Close Harmony	Male Chorus	G. O'Hara
11.	(a) Oh, That We Two Were Maying		E. Nevin
	(b) 'Twas April		E. Nevin
		Ladies' Quartet	
12.	Souvenir	Violin Solo	Drdla
13.	Love Went A-Riding	Vocal Solo	F. Bridge
14.	Concerto, B-Flat Minor		Tschaikowsky
		Two Pianos and Organ	
15.	Awarding of Prizes, by Superintendent		
16.	Chorus of Homage	Chorus	W. Gericke

The following schedule, furnished by the State Industrial Home for Women, Muncy, Pennsylvania, shows one week's daily lesson plan for music and physical training classes. While it includes preparations for a special day celebration it may be taken as a typical week's program.

Class	*Monday*	*Tuesday*	*Wednesday*	*Thursday*	*Friday*
8:30–9:00 a.m. 8 in class 9–10 mental age	Irish lilt; London Bridge; rhythm band; singing	Irish lilt; London Bridge; rhythm band; singing	Irish lilt; review; Hop, Hop, Hop	Irish lilt; review, selections	Music for Sunday
9:00–9:30 a.m. 6 in class 8–9 mental age	Hop, Hop, Hop; singing; rhythm band; walk to music	Review last lesson; London Bridge; rhythm band; sing; games	Review lessons of Monday and Tuesday	Ball game; bean-bag toss; review band selections	Musical program for Sunday
9:30–10:00 a.m. 6 in class 10–11 mental age	Irish lilt, By the Pale Moonlight — words of song	Irish lilt, By the Pale Moonlight; rhythm band	Irish lilt, By the Pale Moonlight—sing with rhythm band	Irish lilt, By the Pale Moonlight; sing with band	Music for chapel Sunday
10:00–10:30 a.m. 7 in class 11–12 mental age	Irish lilt, By the Pale Moonlight; words; listen to music	Irish lilt, By the Pale Moonlight	Irish lilt; scrap-book work	Irish lilt, By the Pale Moonlight; sing with band	Music for Sunday
10:30–11:00 a.m. 19 in choir, selected voices from all classes	Copy selections for Irish program: Believe Me If All Those Endearing Young Charms, 3 parts; The Wearing of the Green, 2 parts; The Harp That Once Through Tara's Halls, 2 parts				Hymns, chants, special music for Sunday
11:15–11:35 a.m. Special folk-dancing class	Eight girls for Irish lilt dance selected from classes which have learned preliminary steps. Practice and costume. For one week only.				
1:00–1:30 p.m. 26 in class (mostly older women)	Soldier march; listen, hum, march; rhythm band with piano	Review Monday lesson, start Andante; marching, rhythm band with piano	Ball game; overhead pass; bean-bag toss	Review; rhythm band; selections	Music for chapel
2:30–3:00 p.m. 14 in class 14–16 mental age	Irish lilt	Irish lilt; scrap-book work	Practice in chapel with Miss H——'s school girls		Music for chapel
3:00–3:30 p.m. 17 in class 12–14 mental age	Irish lilt	Irish lilt; scrap-book work	Dialogue, music, and dance for the Irish program		Music for chapel
3:30–4:00 p.m. 13 in class (colored girls)	Spend all week preparing spirituals for St. Patrick program. Class is to sing a group of twelve spirituals				Music and spirituals for Sunday

The State Industrial Home for Women at Muncy, Pennsylvania, gave in public the following dramatic and musical outdoor pageant.

SHAKESPEARE FESTIVAL

1. The Winter's Tale	Act IV, Scene III
The Sheep Shearers' Festival	
A scene of Elizabethan rural merriment	
Old English Songs and Dances	
2. Julius Caesar	Act III, Scene II
Rome, The Forum	
Sword Drill by Roman Soldiers	
Brutus' and Marcus Antonius' Orations	
3. Romeo and Juliet	
A. Prologue	
B. Capulet's Hall	Act I, Scene V
C. Balcony Scene	Act II, Scene II
Choruses and Dances	
Music from Gounod's opera, Romeo and Juliet	

SCHEDULES

The timing of institutional musical activities makes two requirements, one pertaining to treatment and the other to administration. Treatment demands that the inmate's assignments be at hours that will best serve the objectives of the complete institutional plan for him. From an administrative point the music assignments must be co-ordinated with the schedule of other departments.

Music work that requires the participation of large groups can usually be undertaken when other activities are not going on; work with individuals and special groups during the hours of such activity.

For the work of larger groups, Saturday afternoons, Sundays, and evenings are suggested. Performances and institutional service by bands, orchestras, and choruses will usually take place during recreation periods, and as such performances are counted as work assignments, supervised practice for them may legitimately fall within regular work hours.

Educational music assignments can be properly distributed over the hours devoted to educational projects.

Practice periods should be short so that both overexertion and lack of interest may be avoided. The following time assignments have been found to yield the most desirable results in attention

and achievement, and they may be shortened for inmates subject to physical or mental infirmities:

Individual music hour	20–30	minutes
Vocal group meetings		
Choir rehearsals	45-60	"
Community singing	30–45	"
Theatrical rehearsals	45–60	"
General rehearsals	60–120	"
Instrumental group playing		
Regular rehearsals	60	"
General rehearsals	60–120	"
Social parties and performances	60–120	"

Examples of Schedules

The following rather heavy schedules for a music director are given to indicate a maximum balanced program. The suggestions are tentative, and in actual practice the same principles of balance may be applied to lighter programs. The work of a full-time music director is laid out as follows:

Total hours of work between 33 and 38 distributed over five to five and one-half days per week.[1] In conformity with the arrangement in other educational departments, the director is supposed to have one and one-half or two consecutive days for rest and recreation.

Activities for large groups come principally during late afternoons, evenings, Sundays, and holidays; for individuals and small groups in the earlier part of the day. If musical activities occur on Saturday afternoon and night and on Sunday, one and one-half or two days off duty may be taken in mid-week. If on holidays no activities are desired the director may then be free. If they take place he might receive his holiday in the following week. When extra hours are required for special occasions a leave equivalent to them should be granted.

The music director will be on duty from six to eight hours on full workdays and three to four on half ones. The full days are divided

[1] In some institutions where the music schedule is co-ordinated with the school department it is planned for five days.

either into two periods (morning, afternoon), or into three (morning, afternoon, and evening). Half-days consist of one period in the morning or two periods in afternoon and evening. Evening periods are the rule in some institutions and an exception in others.

The daily schedule, besides sessions of work with inmates, should include regular hours reserved for staff conferences, preparation, reporting and study, figuring a minimum of one-half hour for each morning, afternoon, and evening period, and additional time for the writing of extra reports on psychological and musical details. Allotment of time for preparation and reports should be flexible and regulated according to practical and emergency needs. It should never be overlooked.

The professional music director may delegate part of the executive work to an inmate assistant provided that this inmate has the necessary personal and technical qualifications and works under constant supervision. He may be entrusted with the instruction of certain inmates, with preparatory group rehearsals, and administrative duties such as attendance records, inventory, and the care of instruments and library.

Rehearsals for special occasions and entertainments have as a rule preference over the routine work of participants. They should not, however, interfere with that of inmates who will not perform. This is stated emphatically because there is sometimes a tendency to sacrifice the more primitive work with less advanced students for that of special projects with advanced inmates. This is caused partly by the pressure of time and also by the desire for outwardly effective and impressive music demonstrations. The less skilful inmate should not suffer a reduction in practice hours. Having to overcome every kind of handicap he is in need of all the assistance that can be given him.

Between meetings that occur twice a week there should be an interval of three or four days. In some institutions like hospitals, group meetings, as has been suggested earlier, might be held on visiting days to cheer those inmates on whom no visitor is calling. These sessions may also have a stimulating influence on visitors.

Examples of the schedules of two institutions carrying full music programs are given below.

The musical activities of the Pennhurst (Pennsylvania) State School for the Mentally Deficient[1] are a part of its Educational School Department. Participants in these activities are not limited, however, to the school-attending children, but are taken from the entire institutional population.

Classification of Children

Boys—A Class
15 older boys, well-behaved, their mental ages ranging from 8 to 10 years.

Boys—B Class
16 very active boys, their mental ages ranging from 7 to 8 years.

Boys—C Class
15 boys, many disciplinary problems, mental ages from 6 years plus a few points.

Boys—D Class (Q Cottage)
20 boys, their mental ages from 3 to 4 years.

Girls—A Class
18 girls, chronological ages from 16 to 25, mental ages from 8 to 10 years.

Girls—B Class
16 girls, mental ages from 7 to 8 years.

Girls—C Class
12 younger girls, mental ages from 7 to 8 years.

K Cottage Class
50 girls, mental ages from 4 to 6, the majority between 4 and 5 years.

I Cottage Class
50 girls, mental ages from 2 to 4—two groups are of higher chronological age.

Combined Boys and Girls
Kindergarten Group—16 girls and 14 boys.

Schedule of the Musical Activities

Music is utilized by four members of the school staff: vocal teacher, band and orchestra instructor, kindergarten teacher, physical educator.

The vocal teacher and band director instruct in music exclusively. The kindergarten teacher uses and teaches music as part of a general educational program; the physical educator utilizes it as an accessory to drills and dances.

[1] Survey of Music made by the author in March, 1931, for the Bureau of Mental Health of the Pennsylvania State Welfare Department. Unpublished.

Schedule of the Band and Orchestra Instructor

(a) Band—Boys

A.M.	*Monday* *Tuesday* *Wednesday* *Thursday* *Friday*
8:30– 9:00	Bugles and Drums—9 boys; daily practice
9:00– 9:30	Alto, 2 boys; bass, 1 boy; daily practice
9:30–10:00	Alto, 3 boys; cornet, 1 boy; daily practice
10:00–10:30	Clarinet, 1 boy; cornet, 3 boys; daily practice
10:30–11:00	Trombone, 1 boy; cornet, 1 boy; baritone, 1 boy; daily practice
11:00–11:30	Alto, 1 boy; cornet, 1 boy; daily practice, and other members of the Senior Band who can come in from outside work for practice.

Friday 7–8 Band Rehearsal.

(b) Orchestra—Girls

P.M.	*Monday* *Tuesday* *Wednesday* *Thursday* *Friday*
1:00–1:30	Clarinet, 1 girl; alto horn, 1 girl; daily practice
1:30–2:00	Violins, 2 girls; daily practice
2:00–2:30	Alto horns, 2 girls; daily practice
3:00–3:30	Violins, 4 girls; daily practice

(c) Orchestra

Practice—Monday and Thursday from 3:00–4:00 p.m.

(d) Special

Practice—Tuesday, Wednesday and Friday from 3:00–4:00 p.m. for those pupils who need it most.

Schedule of the Vocal Instructor

Monday

8:30– 9:00 a.m.	Boys' A Class
9:00– 9:30 "	Kindergarten Rhythm Orchestra
9:30–10:00 "	Girls' K Cottage
10:00–10:30 "	Boys' B Class
10:30–11:00 "	Girls' Special Group
11:00–11:30 "	Preparation
1:00– 2:00 p.m.	Plays piano for dancing class
2:00– 2:30 "	Girls' B Class
2:30– 3:00 "	Girls' A Class
3:00– 4:00 "	Plays piano for orchestra practice

Tuesday

8:30– 9:00 a.m.	Boys' C Class
9:00– 9:30 "	Kindergarten Rhythm Orchestra
9:30–10:00 "	Girls' I Cottage
10:30–11:30 "	Glee Club
1:00– 2:00 p.m.	Colored Girls' Group
2:00– 2:30 "	Boys' Q Cottage Rhythm Work
2:30– 3:00 "	Girls' B Class
3:00– 3:30 "	Girls' A Class
3:30– 4:00 "	Preparation

Wednesday

8:30– 9:00 a.m.	Boys' A Class
9:00– 9:30 "	Kindergarten Rhythm Orchestra
9:30–10:00 "	Girls' K Cottage
10:00–10:30 "	Boys' B Class
10:30–11:00 "	Girls' Special Class
11:00–11:30 "	Boys' D Class
1:00– 2:00 p.m.	Plays piano
2:00– 2:30 "	Free hour for preparation
2:30– 3:00 "	Girls' B Class
3:00– 4:00 "	Harmonica Band Rehearsal

Thursday

8:30– 9:00 a.m.	Boys' A Class
9:00– 9:30 "	Kindergarten Rhythm Orchestra
9:30–10:30 "	Girls' I Cottage
10:30–11:00 "	Girls' Special Class
11:00–11:30 "	Boys' D Class
1:00– 2:30 p.m.	Harmonica Band
2:30– 3:00 "	Preparation
3:00– 4:00 "	Orchestra Practice

Friday

8:30– 9:00 a.m.	Boys' C Class
9:00– 9:30 "	Kindergarten Rhythm Orchestra
9:30–10:00 "	Girls' K Cottage
10:00–10:30 "	Boys' B Class
10:30–11:30 "	Glee Club
1:00– 2:00 p.m.	Plays piano for dancing class
2:00– 3:00 "	Colored Girls' Group
3:00– 3:30 "	Girls' A Class
3:30– 4:00 "	Preparation

Saturday

No classes

Sunday

2:00– 2:30 p.m.	Choir practice
2:30– 3:30 "	Religious services

Music Schedule of Kindergarten Teacher

Every School Day

9:00– 9:30 a.m.	Rhythm Orchestra
10:15–11:20 "	Story hour. Rhythm action singing games
3:00– 4:00 "	Story hour. Songs and games

Music Schedule of Physical Education Teacher

Daily

9:30–10:00 a.m.	B Class Girls—Drills and dances
1:00– 2:00 p.m.	A Class Girls—Ball games and dancing

Administratively, the Music Department of the Allentown State Hospital for Mental Diseases[1] is under the supervision of the director of occupational therapy of the hospital. It is affiliated with the Occupation Therapy Division and the School Department of the Children's Unit. The purpose of this co-ordination is the smooth organization of the patients' activities, the formulation of schedules and programs, and a closer co-operation of instructors and workers who deal with the same individuals and groups of patients.

Music work is carried on by four workers: the music director, engaged for full time, whose exclusive task is its development; the occupational therapist of the W.O. Division; the school instructor; and the physical educator. The last three use music as an accessory to their other work.

Musical activities take place at the hospital on a daily and hourly basis, according to the following schedules:

Schedule of Music Director

Monday

8:00– 9:00 a.m.	Preparation
9:00–10:30 "	Private pupils in voice and piano (three)
10:30–11:30 "	School boys, Class C, sight-singing and theory
1:00– 2:00 p.m.	School girls, Class B, sight-singing and theory
2:00– 3:15 "	Ladies' Chorus
3:15– 4:15 "	Men's Chorus

Tuesday

8:00– 8:30 a.m.	Preparation
8:30– 9:30 "	Nurses' appreciation
9:30–10:30 "	Two private pupils
10:30–11:30 "	Class B boys, sight-reading and theory
1:00– 2:00 p.m.	Class B girls
2:00– 4:30 "	Piano pupils, advanced (four)

Wednesday

8:00– 9:00 a.m.	Preparation
9:00–10:30 "	Private pupils or ward singing
10:30–11:30 "	Boys' A, sight-reading and theory
1:00– 2:00 p.m.	Girls' A division, sight-reading and theory
2:00– 3:00 "	Orchestra
3:00– 4:00 "	Appreciation (men patients)
4:00– 4:30 "	Extra coaching, men

[1] Survey of Music. Made by the author in May, 1931, for the Bureau of Mental Health of the Pennsylvania State Welfare Department. Unpublished.

Thursday

8:00– 9:00 a.m.	Preparation
9:00–10:30 "	Male quartet, vocalizing and solo work
10:30–11:30 "	Appreciation, school boys (all), victrola
1:00– 2:00 p.m.	Appreciation, school girls (all), victrola
2:00– 3:00 "	Ladies' quartet, vocalizing and solo work
3:00– 4:15 "	Community singing, all occupational rooms, including disturbed ward; all chorus members, including picked singers from various wards.

Friday

8:00– 9:00 a.m.	Preparation
9:00–10:45 "	Quartet singing on sick wards
11:00–11:30 "	Appreciation, Radio Damrosch, all school boys and girls
1:00– 1:30 p.m.	Class in rhythmic values, Class B school girls
1:30– 2:00 "	Class A rhythmic band (advanced)
2:00– 3:00 "	Orchestra
3:00– 4:30 "	Mixed Chorus

Saturday

8:00– 8:30 a.m.	Preparation
8:30– 9:30 "	Primary rhythmic band
9:30–10:30 "	Intermediate rhythmic band
10:30–11:30 "	Boys' advanced rhythmic band

Schedule of Occupational Therapist's Music Work

Three afternoons a week (Monday, Wednesday, and Friday afternoon)

Community recreation (singing) for all but the best group of patients, who like to do their own work.

Thursday afternoon

Community singing with other patient groups in auditorium.

Schedule of School Instructor's Music Work

Every school day

Morning—group of 22 children of the fifth, sixth, and seventh grades —ten minutes of singing.

Afternoon—group of 16 children of first, second, third, fourth grades—ten minutes of music.

Music Schedule of Physical Instructor

Monday

1:15– 2:00 p.m.	R.W.[1] in C.U. Gym—Music
2:15– 3:00 "	Older boys in C.U. Music
3:50– 4:30 "	C.U. Girls—Music

[1] Key to abbreviations: All participants, unless marked otherwise, are patients of the Mental Hospital Division.

M.B. Main Building
R.W. Reception Service for men patients
R.V. Reception Service for women patients

Groups marked C.U. consist of patient pupils from the children's unit. They are divided into classes for boys and for girls, beginners in A and advanced pupils in B classes.

Tuesday

9:00– 9:30 a.m.	A class boys in C.U.—Music
9:30–10:15 "	B class boys in C.U.—Music
3:50– 4:30 p.m.	C.U. girls—Music

Wednesday

1:15– 2:00 p.m.	R.W. in C.U. gym—Music
2:15– 3:00 "	Older C.U. boys—Music
3:00– 3:20 "	R.V. Passive group—Music
3:50– 4:30 "	C.U. girls—Music

Thursday

9:00– 9:30 a.m.	A class boys in C.U.—Music
9:30–10:15 "	B class boys in C.U.—Music
1:15– 2:00 p.m.	R.W. in C.U. gym—Music
2:15– 3:00 "	Older C.U. boys—Music
3:50– 4:30 "	C.U. girls—Music

Friday

1:15– 2:00 p.m.	R.W. in C.U. gym—Music
2:15– 3:00 "	Older C.U. boys—Music
3:00– 3:20 "	R.V. Passive group—Music
3:50– 4:30 "	C.U. girls—Music

Saturday

No classes

Music Work in a Men's Prison

As an example of the organization of musical activities in a men's prison the following data describe work carried on during the summer of 1934 in the Western State Penitentiary in Pittsburgh, Pennsylvania.

The music department is headed by a part-time director who is a professional music educator from the community.[1] He conducts rehearsals of the band, the concert orchestra, and the mandolin-guitar club two days a week, on Thursday and Friday; the music for the Sunday chapel service; and occasional weekly sings at the motion-picture shows. He also gives lessons on all band and orchestra instruments. He is assisted by an inmate leader who is in charge of all evening rehearsals, of the noon rehearsals on the days when the department director is absent, and of the rehearsals of the jazz orchestra.

The inmate assistant does no teaching, nor does he give any lessons to individuals or instrumental groups. The reason is to prevent charges being made by him for such service. This had been done in many instances

[1] Recently he has been made full-time director.

where inmates were allowed to teach without the supervision of the director. In some cases an inmate was to be prevented from becoming a member of a musical organization unless he paid a fee to the inmate leader or some ruling clique. Knowing this to be a proved fact, we do not allow such a practice to become a part of our instructional procedure.

All instrumental lessons are given by the director of the department on the days he is in the institution, after the regular rehearsal periods. Students use their regular group practice periods to study and practice those things which have been given them at their lesson period. Too much time cannot be taken off by inmates from their routine shop-work, so these lessons are all in classes or groups, and are given only every other week.

The mandolin-guitar club rehearses only twice a week. The program arranged for the other organizations does not permit of more time being given this club. These organizations are of greater educational value than it, and the scope of their activity is much broader and more necessary in the social, religious, and recreational life of the institution. A great number of inmates who play banjo, mandolin, guitar, or the piano accordion, have learned to do so through their own initiative. But whenever they ask the director for help and instruction it is given at the regular lesson periods assigned for that purpose. Some men like to play an instrument to relieve the drabness of their existence but do not care to be a member of any organization.

The inmate assistant directs all three of the regular musical organizations at their regular evening rehearsals. Because of the many different personalities of these groups, their likes and dislikes of one another, and the many ideas of musical interpretation, it is more practical to have but one inmate leader. A number of the men play in all three organizations, and if they were under three different leaders, there would be such a diversity of musical ideas, professional jealousies, and likes and dislikes as in a short time would completely wreck all the purposes of music-education.

The band rehearses daily from 7 to 8 p.m., and in addition on Thursday and Friday from 9 to 10 a.m.; the concert orchestra daily from 5 to 6 p.m., and in addition on Thursday from 1 to 2 p.m. and on Friday from 3 to 4 p.m.; the mandolin-guitar club on Thursday and Friday from 10 to 11 a.m.; the jazz band daily from 12:30 to 1 p.m. and from 6 to 7 p.m.; the Catholic choir from 6 to 7 p.m. on Tuesday, Thursday, and Saturday.

All practice sessions are in charge of the men composing that group, no one leader for any group being appointed.

To give piano instruction in such an institution as this is impractical; so many problems are involved that the Music Director does not recommend

it as a part of the music education program. No piano lessons are therefore given; the period assigned is for practice only and this only to men who play for the orchestral groups and who had a knowledge of the instrument previous to their coming to the institution.

Weekly Schedule of Instrumental Activities

Monday, Tuesday, and Wednesday

Morning sessions:

8:00– 9:00 a.m.	Piano
9:00–10:00 "	Clarinets and trumpets
10:00–11:00 "	Altos and saxophones

Afternoon sessions:

12:30– 1:00 p.m.	Jazz orchestra
1:00– 2:00 "	Trombones and baritones
2:00– 3:00 "	Violins, violas, cello, bass, flute
3:00– 4:00 "	Tubas and percussion instruments

Evening sessions:

5:00– 6:00 p.m.	Concert orchestra
6:00– 7:00 "	Jazz orchestra
7:00– 8:00 "	Band

Thursday

Morning sessions:

8:00– 9:00 a.m.	Piano
9:00–10:00 "	Band (Department Director)
10:00–11:00 "	Mandolin-guitar club

Afternoon sessions:

12:30– 1:00 p.m.	Jazz orchestra
1:00– 2:00 "	Concert orchestra (Department Director)

Evening sessions:

5:00– 6:00 p.m.	Concert orchestra
6:00– 7:00 "	Jazz orchestra
7:00– 8:00 "	Band

Friday

Morning sessions:

8:00– 9:00 a.m.	Piano
9:00–10:00 "	Band (Department Director)
10:00–11:00 "	Mandolin-guitar club (Department Director)

Afternoon sessions:

12:30– 1:00 p.m.	Jazz orchestra
1:00– 3:00 "	Instruction instruments (Department Director)
3:00– 4:00 "	Concert orchestra (Department Director)

Evening sessions:

5:00– 6:00 p.m.	Concert orchestra
6:00– 7:00 "	Jazz band
7:00– 8:00 "	Band

Saturday

Morning sessions:

9:00–10:00 a.m.	Lesson period for beginners on instruments (Department Director)
10:00–11:00 "	Piano

Afternoon sessions:

12:30– 1:00 p.m.	Jazz orchestra

Evening sessions:

5:00– 6:00 p.m.	Concert orchestra
6:00– 7:00 "	Jazz orchestra
7:00– 8:00 "	Band

Sunday

2:00– 3:00 p.m.	Chapel service

The concert orchestra plays for the Sunday afternoon chapel service which is held from two to three. As this service is not a denominational one it is open to all men who care to attend; the Catholic services are held in the morning from eight to nine. A voluntary choir group of inmates furnishes the music for this service and this group also has a practice period given them, wherein they can practice their music for mass. This too is under the supervision of the music department director.

RECORDS AND REPORTS

Administrative contacts of the music department and the management entail the keeping of records and reports. These serve to co-ordinate musical activities with the total organization. Matters to be covered are the following: (1) Assignments of individuals and groups; (2) Responses of individuals and groups; (3) Regulation of locations, schedules, and programs; (4) The repertoire; (5) Inventory of materials; (6) Monthly and annual reports on department's activities.

The regular preparation of these data will supply up-to-the-minute information on the business of the department, facilitate transactions between administration and music director, further treatment measures, and help him frequently to survey and criticize his own work.

Assignments of Individuals and Groups

It is necessary to prepare in duplicate daily dated lists of inmates who are assigned to the music department by name or

number, the activity in which he will participate, and the place, time, and duration of the activity. The lists should be prepared the day before or early in the morning of the day that the session will take place and kept on file in the administrative and music offices.

Before going to classes or music meetings the director should get these current assignment lists, and his first task at a session should be to check all present and to send word to the office about any missing or unlisted persons. It has proved practical in larger institutions to prepare these lists in books like the teachers' standard record book, so that all such lists are kept together in good order. Faithful adherence to this detail of assignment recording insures regular attendance and progress in the work, fixes the immediate responsibility for their physical whereabouts, and prevents inmates from getting out of sight or finding opportunity to escape.[1]

Examples of Assignment Records

An Assignment Record (as of 1932) from the Eastern State Penitentiary, Philadelphia, Pennsylvania, is given below. In the supervision center of the prison a loose-leaf control-book is kept in which the deputy-warden registers inmates assigned to the various activities. The list quoted refers to the band, which plays on Tuesday and Thursday evenings.

1st Block	*4th Block*	*5th Block*	*6th Block*	*7th Block*
C–4712	[2]*C–1224	C–6091	C–5550	C–5631
C–4471	*C–1304	C–5697	C–3132	C–2838
C–2219	C–7207	C–4709	*B–6217	C–7168
C–1615	C–7228		C–1982	
C–4445	C–5250		C–3398	
C–3155	C–7219		C–3100	
C–2592			C–1224	
C–1304				

7th Gallery	*8th Block*	*9th Block*	*10th Block*	*11th Block*
[1]*C–1644	*C–5250	C–1466	C–5732	C–1149
*C–3823	C–4086	C–6521	C–1395	C–4581
C–7094	C–6700		*C–5974	C–6010
			*C–6565	C–4374

[1] It is strongly advised that special attendants or guards be placed in charge of the transportation of inmates needing custodial control. It has proved a decided advantage to assign definitely to this task employes who show a fitness for this work. Assembling and escorting inmates should not be left to the music director, which would burden him with a responsibility that belongs to the custodial personnel and would tend to subtract from one-third to one-half of his time and energy from actual music service.

[2] Stars designate inactive musicians (released).

The following inmates will be permitted to practice daily in the 6th Gallery Band Room from 9 a.m. to 12 noon, except Sunday. Any inmate leaving Band Room between the hours of 9 a.m. and 12 noon will be released, returned to Block, and locked in cell.

1st Block	*4th Block*	*5th Block*	*6th Block*	*7th Block*	*7th Gallery*
[1]*C–1013	C–5615	*C–6091	*C–2663	*C–5890	C–7094
*C–4471	C–7207	*C–6562	C–1982	*C–6025	
C–4712	C–7223	*C–5997		*C–6914	
*C–1615		C–4709			
*C–6342					

8th Block	*9th Block*	*10th Block*	*12/1st Gallery*	*14th Block*	*14/1st Gallery*
C–6810	C–6521	*C–6508	*leader*	*C–5250	*C–6673
C–5250	C–5978		C–1644		*C–5658
					*C–5351
					*C–6408
					*C–6703

The Group Assignment (as of 1930) Record of Inmate Members of the Women's Rhythm Band of the State Industrial Home for Women, Muncy, Pennsylvania, follows.

This record gives also information on the chronological and mental ages and the I.Q.'s of the participants.

	C.A.	*M.A.*	*I.Q.*	*Instrument*
1. B.E.	25	16	100	Sticks
2. B.I.	29	12–7	79	Bells—Sticks
3. B.U.	44	8	50	Sticks
4. B.T.	36	11–1	69	Tambourines
5. C.A.	26	13–2	82	Bells—Sticks
6. C.S.	23	14–6	90	Cymbals
7. D.A.	23	11–9	73	Triangles
8. D.E.	21	8–2	51	Cymbals
9. D.O.	26	15–8	98	Cymbals and Clogs
10. E.L.	23	14–11	93	Wood Block
11. E.M.	43	11–3	70	Clogs
12. G.A.	19	11–4	71	Clogs—Sticks
13. G.R.	35	14	87	Tambourines
14. G.I.	36	8–10	63	Sticks—Clogs
15. G.U.	34	9–3	57	Sticks—Clogs
16. H.A.	26	9–1	56	Tambourines
17. H.E.	46	11–11	74	Cymbals—Clogs
18. H.L.	33	8–10	56	Clogs—Sticks
19. I.C.	21	11–11	74	Clogs—Sticks
20. K.E.	26	11–11	72	Triangle
21. K.I.	18	8–4	53	Bells
22. L.E.	28	8	50	Clogs
23. S.C.	40	11–3	79	Wood Block
24. V.A.	50	7–6	47	Clogs
25. W.E.	29	12–8	79	Bells
26. W.H.	43	9–7	60	Bells

[1] Stars designate inactive musicians (released).

Recording Responses

Recording responses regularly is indispensable for educational work because psychological results are often of a fleeting nature and soon forgotten. When cumulative they produce changes and progress, but it is often the short steps that are illuminating and worth remembering, and a systematic routine facilitates this task.

Examples of Individual Records

For the purpose described above a card index is practical. One card should be made out for each inmate assigned to the music department and on it his name, institution number, age, marital state, occupation, diagnosis, date of admission to institution and to music department. Then should follow in a short paragraph a summary of initial technical observations made by the music director. Below the first entry, when subsequent work leads to definite facts concerning the patient's reaction to music and to the group—his achievements, progress, retrogression, and so forth—observations are written and dated. To have more than a statistical value, these card records should contain data on the individual and social interests and conduct of the inmates and on special details for which the administration wishes to have information.

The example of a file card from the Music Department of the Pennsylvania Hospital, Department for Nervous and Mental Diseases, Philadelphia, follows:

Patient: Mrs. X— Age, 34. Division 6 South
Diagnosis: psycho-neurosis of hysteric type
Admitted at Hospital June 21, 1928
Joined Music Class July 9, 1928

July 9: Joined group on the ward (4 to 6 patients) for first time. Wept all the time that she sang. Harmonized alto instead of singing it as written. In fact, hardly looked at book. Helped me put the organ away, talking incoherently. Insisted that she lied all the time, but always ended with the statement, "At least, I don't tell the truth." Said to me, "You are afraid of me." To my question, "Why should I be?" she replied, "Then you are a friend of mine."

July 10: Same as yesterday.

Aug. 17: Still talks incoherently to herself, cries and wrings her hands. Has to be asked to sing for each song. Frequently walks out but usually comes back to group. This morning she asked if she could play the organ. Played for the first song, then went into the usual lament, "I can't." Sang through entire period, however.

Aug. 24: Was transferred to a different ward yesterday. Joined Thursday night chorus (12 patients) and before sitting down said that she didn't want to stay. Persuaded her to stay long enough to find out whether she liked it or not and she stayed the whole evening. Came back to say, "I hope you have a lovely vacation. I thank you for the music. I do appreciate it." Then she talked incoherently again.

Oct. 4: Mrs. X still shows a tendency to weep while talking, but controls herself much better during the music period. Sings alto as written in all songs now.

An example of a Summary Report, taken from the Allentown (Pennsylvania) State Hospital, Department of Music, Children's Unit, Girls' Division, covering the period from 1927 to 1929, follows. Such reports, if desired, can be filed conveniently on cards.

B.H.—Female, No. 0000—Admitted July 9, 1927
Diagnosis—Encephalitis
Age—11 years
Age (mental) 13 yrs. 4 mos.
Admitted to Music Class Sept., 1927

Personal conduct—very poor.

Group conduct—disturbing, quarrelsome.

Artistic ability—musical.

Ward conduct—very poor, beats and fights with other patients but has improved greatly since attending school.

Present class conduct—almost perfect, due to a keen mind, an eagerness to recite and to learn and a desire for a high grade as well as musical ability.

Average in Public School Music for October, 1929—97%.

She is a member of the Rhythmic Band and has taken part in several plays and operettas.

An example of a Joint Summarized Case Report of the Department for Mental and Nervous Diseases of the Pennsylvania Hospital follows:[1]

[1] From: Survey of Music, made by the author in 1931 for the Bureau of Mental Health of the Pennsylvania State Welfare Department. Unpublished.

Mrs. X (age 39)

PHYSICIAN'S SUMMARY

The family history shows that the patient and her sisters were rather reserved, seclusive, and not very intimate. Her early history is not known. She went through school with a good record and was bright. Modern languages seemed to be her main interest.

At an early age she showed seclusiveness and self-consciousness. These traits became readily more pronounced. She was married at 23 and the husband found that she did not care to enter social life. She was jealous and suspicious for years. Three children were born and since the last child's birth her health has been poor.

For several years her jealousy increased and finally delusions of persecution and infidelity on the part of the husband developed. She threatened and made attempts at suicide.

She was admitted to the Hospital at 39, but stayed only three months, as she improved rapidly. The trouble, however, recurred soon after she returned to her home, so she had to be re-admitted in a few months.

In the Hospital she gets along splendidly and appears practically normal, except for a few curious glances and meaningful looks. The delusion still persists. She does splendidly in all occupational work.

MUSIC DIRECTOR'S REPORT

Initial Distrust

For the first month the patient had a queer effect on the music worker. She gave the feeling that she was insincere, suspicious, almost supercilious. Yet nothing she actually said or did would warrant the impression.

Change of Attitude

Then a change of attitude came overnight. Dr. V. had played for the group on March 7, 1927. Among other selections he played Beethoven's Moonlight Sonata at the patient's request. Next day, for the first time in the worker's experience, patient seemed natural and sincere.

Co-operates

Mrs. X has been most co-operative since, except on occasions when she was asked to take part in some performance for benefit of patients in the hospital. She had the idea that the entertainments by the patients were given to test the patients. However, she took part the two times that she was asked to.

Artistic Trends

In choral and appreciation work Mrs. X showed a broad musical background. Often the music worker read poems during part of the music work and the patient showed familiarity with poetry of the Elizabethan period up to modern poetry.

Individual Voice Lessons

One of the activities the patient enjoys most at the present time is her individual voice-lesson. She has a very wide vocal range, but her voice is harsh. She has improved somewhat, but not much, because of her idea that she has a "weak" spot in her throat that prevents her from placing her voice correctly. However, patient gets emotional relief by working on difficult and dramatic songs. Her power of interpretation is remarkable.

Realizes Value

After a year of voice lessons patient remarked to worker, "You have helped my voice so much, I don't feel that awful stiffness and tenseness any more. The singing has helped my breathing too. I always was a shallow breather and I notice now that I unconsciously take deeper breath." In the choral work patient takes the alto part because no one else in the group is able to lead in her part.

Examples of Group Records

In addition to the card index for individual inmates it is recommended that a record book be kept for each group. After each session an entry is made about the response of the group as regards music, attitude, and conduct. A cross-reference to the group assignment records and a perusal of the card index of individual inmates will afford a more detailed study of the group membership.

Individual inmates should be mentioned in this group report only if their conduct deviates from that of others and has influenced the attitude and performance of the group.

An example of a Band Membership Record of the Polk State School for Mental Deficients follows:[1]

Membership		
6 clarinets	3 girls	3 boys
4 cornets	1 "	3 "
6 alto horns	3 "	3 "
4 trombones	2 "	2 "
2 baritones	1 "	1 "
2 basses	1 "	1 "
3 drums	1 "	2 "
1 pair of cymbals	—	1 "
Total	12 girls	16 boys
Grand total	28 members	

[1] From Survey of Music in the Polk (Pa.) State School for Mental Deficients, made by the author in 1931 for the Bureau of Mental Health of the Pennsylvania State Welfare Department. Unpublished.

BOYS' BAND

			Chron. age	*Mental age*	*I. Q.*
1	Clarinet	4 yrs.	21	11–4	70
2	"	15 "	54	13–6	85
3	"	4 "	21	13–4	83
4	Cornet	5 "	20	13–0	81
5	"	5 "	38	5–6	34
6	"	6 "	52	9–11	62
7	Alto	2 "	16	12–6	82
8	"	6 mos.	17	9–5	59
9	"	15 yrs.	45	8–2	51
10	Trombone	15 "	44	9	56
11	"	2 "	16	10–11	79
12	Baritone	15 "	43	8–9	55
13	Bass	4 "	19	12–4	77
14	Bass Drum	3 "	22	10–5	75
15	Snare Drum	15 "	44	8–9	55
16	Cymbals	6 "	14	8–10	66

GIRLS' BAND

			Chron. age	*Mental age*	*I.Q.*
1	Clarinet	4 yrs.	20	9–3	56
2	"	1 "	17	12–6	78
3	"	1 "	19	8–10	55
4	Cornet	3 "	20	9–5/6	61
5	Alto	1 "	20	12–0	75
6	"	6 mos.	14	10–8	81
7	"	6 "	15	8–6	68
8	Trombone	6 yrs.	20	10–11	68
9	"	6 "	25	14–3	89
10	Baritone	5 "	20	10–2	64
11	Bass	6 mos.	14	11	82
12	Drums	6 "	36	10	62

Charts of comparative musical and mental ratings follow of pupils of the School Department of the Polk State School for Mental Deficients follow on pages 395–397.

These charts have been worked out to secure a comprehensive picture of the mental and musical abilities and activities of individual children and the groups of children. They are of especial value in placing the children in the proper musical groups, in selecting songs within their vocal ranges, and in planning programs.

Below is given the key to the charts.

In the first column left appears the family name of the pupil, followed by his first name. (Initials are used here.)

In the second column under the heading "Tone," appear musical notations such as E flat, B, F sharp. These terms indicate the note by which a pupil intonates the tune, as when he is asked to sing "America" without any leading tone being given. (A singer tends to start on a tone that comes easily to him and at once indicates in what register he can be expected to develop, even if he is limited to only three or four tones.)

In the third column under the heading "Voice," the classification of the voice is given as A, B, C, or D:

A indicates a pleasing solo voice
B indicates a pleasing chorus voice
C indicates a merely passable chorus voice
D indicates a doubtful chorus voice

The fourth column gives the pupil's vocal register, the tonal range he commands when entering the class or group. It does not indicate the extreme upper and lower ranges he may be able to cover, but the notes he is able to produce without squeezing or forcing. Quality is not considered, merely range.

Column five indicates the rhythmical response of the student. He is tested on 4/4 and 3/4 rhythms:

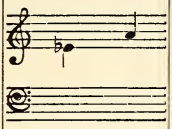
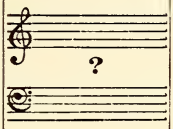
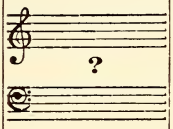
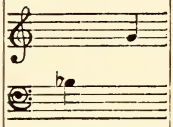
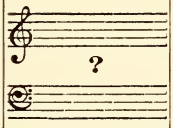
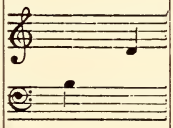
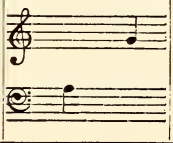
A is excellent
B is good
C is doubtful
D is insufficient

Tunes in 4/4 and 3/4 rhythms are played on a piano. The student is asked to beat to these tunes on a triangle any accompaniment he feels like playing.

Examples of Repertoire Lists and Inventory of Materials

Lists of repertoires are helpful checks on the contents and variety of programs planned and given. They should contain the names of the compositions, date of use, and names of participating groups and soloists. A list may be kept for each group. A scrap-book is suggested for the preservation of official programs that have taken place in the institution.

CHART I.—MUSICAL AND MENTAL RATINGS OF BOYS, FIRST GRADE[1]

Name	Tone	Voice	Range	Rhythm	C. A.	M. A.	I. Q.	Remarks
B. K.	E♭	B		4/4 3/4 C+ A	7–4	5–6	78	Has improved, good listener. Memorizes quite readily. Slight speech defect.
B. B.	E♭	B		A B	8–10	6–4	70	Doing better.
F. L.	B	C		A– A	8–6	5–10	69	..
H. C.	B	A		A A	9–11	6–2	62	Has improved.
H. F.	B	D		C– B	9–10	5–10	59	..
K. L.	C	..		A A	8–11	6–2	69	..
O. C.	A	B		A A	7–6	5–2	69	..

[1] From Survey of Polk State School, Chart 1.

CHART 2.—MUSICAL AND MENTAL RATINGS OF GIRLS, FOURTH, FIFTH, AND SIXTH GRADES[1]

Name	Tone	Voice	Range	Rhythm		C. A.	M. A.	I. Q.	Remarks
				4/4	3/4				
C. A.	D	B–		A	A	15–4	9–10	64	Flattens tone but is improved.
H. B.	C♯	C+		A+	A+	14–2	9–5	66	Has learned to carry tune part-time.
L. B.	E	B		A+	A	14–6	10–4	71	Improved.
H. B.	C	A–		A	A	11–10	8–6	73	Crippled, but thoroughly enjoys music. Learns readily.
C. D.	C	A–		A	A	13–5	8–6	63	Not so well acquainted as yet but is attentive.
L. F.	D	B–		A	A	18–4	12–10	79	Improved.
E. A.	D	B–		A	A	16–10	12–5	79	Timid as to her ability. Improved.

[1] From Survey of Polk State School, Chart 9.

CHART 3.—MUSICAL AND MENTAL RATINGS OF CHOIR GIRLS[1]

Name	Tone	Voice	Range	Rhythm		C. A.	M. A.	I. Q.	Remarks
				4/4	3/4				
G. A.	D	B		A	A	20	10	66	..
M. J.	F♯	B		A	A	25–10	10–9	58	..
E. K.	D	B		A	A	28–11	7–6	47	..
A. L.	F	B+		A	A	21–1	10–4	63	..
M. M.	C	B+		A+	A+	36	10	62	..
M. M.	G	B		A+	A+	18–10	13–3	83	Being trained as accompanist for choir and group singing. Eager to learn.
A. P.	C	B		B−	B−	18–8	10–6	62	..

[1] From Survey of Polk State School, Chart 10.

An example of the Band Repertoire of the Eastern State Penitentiary, Philadelphia, follows:

Overtures	
Princess of India	King
Jolly Robbers	Suppé
Poet and Peasant	Suppé
Lustspiel	Keler Bela
Prima Rose	Bressant
William Tell	Rossini
Waltzes	
The Skaters	Waldteufel
Blue Danube	J. Strauss
Wedding of the Winds	Hall
Love's Eternal Waltz	Ellis Brooks
Marches	
Chicago Tribune	Paris Chambers
Dunlop Commandery	Hall
Sycamore	E. T. Goldman
Miami Beach	H. G. Lincoln
Soldiers' Blood	T. von Blon
Keltis March	L. E. Morris

An example of the Orchestra Repertoire of the Polk State School, Polk, Pennsylvania, follows. It consists of 30 marches, 25 fox trots, and 25 waltzes:

Selections	
Light Cavalry Overture	Suppé
Melody of Love	Englemen
Love's Menu	Tyers
Poet and Peasant Overture	Suppé
Raymond Overture	Thomas
Memories of Vienna—Mazurka	Bendix
Cupid's Garden—Intermezzo	Eugene
In Roseland—Intermezzo	Eugene
Snow Queen—Novelette	Salzer
Daisies Floral Suite	Bendix
Cavalleria Rusticana—Intermezzo	Mascagni
No. 5 Hungarian Dance	Brahms
Flower Song	Lange
Loin du Bal, Waltz	Gillet
Serenade	Schubert
Simple Aveu	Thomé

An inventory of the music materials kept up to date and lists of materials wanted and ordered can be prepared on the usual business

form of the institution and in a sufficient number to keep copies on file in the business office and in the office of the music department.

Reports to the Administration

These consist of daily, monthly, and annual reports. The daily report, which belongs to the routine duties of the department, should contain a short enumeration and description of the day's proceedings, attendance, and programs.

The monthly report is a summary and digest of the daily reports, and in addition an outline of needs and plans should be given. As far as its subject matter permits, it should be brought into conformity with those of other departments.

The annual report will contain the summarized monthly reports and in addition special observations, changes in procedure and emphasis, elaborations of policy, and like matters pertaining to the administration of the department.

The original of all reports should be sent to the general office and kept there in a special file marked music department or musical activities. Copies should be held in a similar file in the office of the music department.

Examples of Reports

The following is an example of the annual report of the music department of a mental hospital. It is that of the Retreat Mental Hospital of the Central Poor District of Luzerne County, Retreat, Pennsylvania, for the fiscal year ended December 31, 1931. The activities consisted of:

(a) Vocal exercises such as community singing, group singing on the wards, and singing by the Catholic and Protestant choirs during religious services.
(b) Rhythm orchestra and instruction in piano playing.
(c) Folk dancing and dramatics.
(d) Sight singing for especially gifted patients.
(e) Musical social parties.
(f) Special events.

Community singing is held once a week in the auditorium; an average of 400 patients take part. The text of the songs is projected on the screen—

folk and popular songs are used. Frequently special features are given by the patients, such as rhythm orchestra selections, solos, dances, harmonica numbers, etc. Often the children of employes entertain with songs. These special numbers are particularly well liked by the patients.

Ward singing is carried out daily. The patients gather around the piano or portable organ and sing either folk songs or popular songs for a period of one-half hour. They take special interest in learning new songs. In the disturbed wards and the wards for deteriorated patients, dancing is practiced once a week. Piano, banjo, and harmonica are used for music, the patients doing the playing. Each ward is reached twice a week; thus many patients who for various reasons cannot leave the ward are able to participate.

Rhythm instruments, such as drums, cymbals, rhythm sticks, bells, triangles, and wood-blocks, appeal to certain mental patients who cannot learn to play wind or string instruments. A rhythm orchestra of eight girls, now using note score, has been organized. A rhythm orchestra of eight boys has also been organized, with the picture score being used. A typical history of experience with one girl patient is interesting. At first this patient refused to enter into any musical activities; she enjoyed watching the dancing but would not take part, and in the ward singing group would accept the book but refused to open it or to sing. When the rhythm orchestra was organized she refused to join because she considered it silly and said there was no fun in it. However, she was urged, and she seemed to enjoy the class, but for eight weeks would not touch an instrument. Finally, she agreed to try the drums. Now, she is always the first one in class, has become neat in appearance, arranges the stands and music and likes to count out measures, and often leads the orchestra by keeping time. She now enjoys the dancing class and ward singing group, has asked to sing popular songs, and permission to take piano lessons.

Individual Work: Some of the patients require special attention in order that they may measure up to possible musical achievement. Some individuals are ambitious to start along new lines and they are encouraged in doing so. Such patients at one time probably sang or played and then discontinued; now they are permitted once more to take up neglected studies. Others who have never studied piano or voice are permitted to do so—if they make progress they are encouraged and helped along with the work.

Folk Dancing and Dramatics: Many patients do not react to music by singing or playing, but do respond by dancing. This is particularly true of our patients of foreign extraction. The Polish polka, shoe dance, and square dance seem to be liked by practically all patients. The more

talented individuals are taught the minuet, reel, and so forth. At times patients may be made to respond by changing from one group to another.

Social Parties: These parties bring patients together for purposes of pleasure and are of special value in those inclined to isolate themselves. The music for the parties is provided by the patients. Musical games are played. Parties are held once a week during the summer months. At each party refreshments are served and prizes awarded.

Special Events: Mental patients need a great deal of exercise and action. Special music for the Christmas play, rhythm orchestra for the patriotic program entitled "The Days of Washington," and five dance numbers for the May Day pageant were provided. Individual dances were held at various times and a minuet was given for the patriotic program.

The music program is arranged on the following time basis: 8–11.30 a.m. and 1–4.30 p.m. for four days a week; 11–11.30 a.m., 1–4.30 p.m., and 6.30–7 p.m. on Tuesdays and Fridays; and 8–10.30 a.m. on Saturdays.

Each week 12 one-half hour music periods are held on the men's wards and 11 such periods on the women's wards. In addition, two one-hour periods in dancing, two one-hour periods of rhythm orchestra, two periods of choir rehearsal, and four one-half hour periods of individual instruction in piano, voice, and ukelin are given. The Director devotes two and one-half hours each week to instruction of four juvenile patients in school work and recreation.

During the year the following schedule has been carried out:

687	periods	Ward singing groups	325	patients[1]
40	"	Dancing	50	"
30	"	Rhythm orchestra	20	"
61	"	Community singing	400	"
35	"	Choir rehearsals	11	"
70	"	Ukelin instruction	2	"
104	"	Piano instruction	4	"
24	"	Vocal instruction	2	"
125	"	Christmas program and May Day pageant	45	"
39	"	Group singing in O.T. Department	90	"
4	Social parties and 1 hike		65	"

As an example of a general report of the music department of a men's prison an excerpt is given below from the Report to the Warden on the Music Department in the Western State Penitentiary, Pittsburgh, Pennsylvania, for the summer of 1934:

The musical organizations comprising the Music Department are the Band of 35 pieces, the Concert Orchestra of 25, the Jazz Orchestra of 16,

[1] Daily average population 853.8 (including transfers).

and the Mandolin-Guitar Club of 20 pieces. These four units are fully organized and are functioning with a high degree of success.

The Band furnishes music for all baseball and football games as well as concerts on various Sunday evenings in the prison yard. The Concert Orchestra takes part in the regular Sunday Chapel services, the Jazz Orchestra plays for the weekly sings preceding the movie shows, and the Mandolin-Guitar Club at times replaces the Jazz Orchestra as a feature at the movies.

There are about 125 other inmates who are engaged in the study of musical instruments, such as the banjo, guitar, mandolin, and the piano-accordion. These men are not members of the regular musical organizations, but follow their studies and practice more as individuals. They own most of their own instruments, as there is no provision to supply them, although those of the Band and Orchestra have been purchased by the State at various times.

As the Director of this department is employed on part time, a great part of the operation of the different organizations is dependent upon the men themselves and an inmate leader.[1] . . . The success of this undertaking has been due to appreciation on the part of the men of the trust placed in them by the officials, and the value and benefits derived from it. This fine spirit, keen interest, and pleasure in all of their practice and study have been the keystone upon which the entire structure of music education has been built.

A regular period for group practice is afforded the members of the different organizations under the supervision of the director of the department. This accords each man a full opportunity for self-development on his chosen instrument. The four organizations are also given a regular daily practice period where they rehearse all the various numbers they have to study. The music given them is of the very best and well within their ability to perform, the purpose of teaching so high a type being appreciation of good music, as well as the ability to play it with such a degree of excellence as to afford full enjoyment of its beauty.

The influence upon the men engaged has been of much good in helping them to a greater degree of contentment in their present mode of living, and their efforts toward their own rehabilitation. Thus the objective of our music program is not to create an organization whose only goal is a band or orchestra greater than that of any other correctional institution in the country. Such an aim is not truly educational in intent and purpose. It serves but as a medium of exploitation, whereby the developed ability

[1] In the spring of 1936 the director of the music department was employed full time in order to meet the requirements of the position.

of those participating in the work is used as a sort of featured act of parade and amusement for special occasions, or for the purpose of the absorption of idle periods. . . .

The foregoing detailed description of the administration of institutional musical activities has been given for two reasons: First, a music program even in a small institution cannot serve educational or social-therapeutic purposes unless it is well planned and conducted and records, program lists, case histories, schedules, and so forth, are well kept; second, its complete and necessary co-ordination with that of other departments presupposes a set-up and management equal to the professional techniques of educational, medical, and social work. The fact that such standards have as yet not been developed for institutional music work only increases the individual worker's responsibility in this respect. Conscientious gathering of experience and evaluation of results will be for the good, not only of the one institution where it is being done, but to the growing field as a whole.

APPENDIX

APPENDIX

FUNCTION OF MUSIC IN THE DEPARTMENT OF WELFARE OF PENNSYLVANIA

IN THIS Appendix, chiefly made up of autobiographical material, is presented a concrete example and first-hand account of the place and function of music in a state welfare department as developed by practical experience in the actual field.

Every individual is an inalienable part of the social fabric. His civic inadequacy is therefore a subject of governmental concern. In Pennsylvania this concern in 1921 led to the creation of a special branch of state administration, the Department of Welfare. Its function is to supervise and control all public and private welfare work undertaken for the care and treatment of the indigent poor, infirm, and ill, and of those in correctional custody. Its program includes the development of methods and standards of institutional treatment, and the education of the public on matters pertaining to welfare. The head of this Department, the secretary of welfare, is responsible for the execution of all welfare legislation and work in the commonwealth and is a member of the governor's executive cabinet. He is also chairman of the State Welfare Commission, a body that advises the secretary on matters that may properly come before the Commission and on policies of the Department.

The Department was organized in four bureaus: the Bureau of Children, the Bureau of Mental Health, the Bureau of Assistance, and the Bureau of Restoration. Each had a separate head, and all were responsible to the secretary. Their fields of work were allocated as follows: Bureau of Children, the delinquent, dependent, and neglected child, including the administration of the Mother's Assistance Fund; Bureau of Mental Health, the insane and the feebleminded; Bureau of Assistance, distribution of the State's Charity Fund to hospitals, homes, and agencies; the handling of any funds appropriated in case of fire, mine, or other disaster; and the supervision of almshouses; Bureau of Restoration, prisoners confined in penitentiaries, reformatories, and county jails.[1]

During the years 1931–1935 some of the bureaus were reorganized and the names changed. For instance, the Bureau of Restoration is now known

[1] See First Biennial Report of the Commissioner of Public Welfare for the Biennium ending December 30, 1922, Department of Public Welfare, Commonwealth of Pennsylvania, Harrisburg.

as the Bureau of Correction; the Bureau of Assistance and the Bureau of Children have been united into a Bureau of Community Work.

With the Department are connected a number of consultants and units for specialized service whose work, with the exception of the consultant on nursing, has no direct bearing on the subject of this book. The administrative organization and routine of the Department of Welfare requires the co-ordination and co-operation of all its different divisions and staff members.

POLICY OF THE DEPARTMENT

In the Second Biennial Report[1] of the Secretary of Welfare, Commonwealth of Pennsylvania, we find it stated that in considering the policies which should guide the Department of Welfare in its development it was determined that:

First: Major emphasis should be placed upon education of the public, boards of trustees and superintendents, rather than on such police powers as the law might give, in the effort to improve standards of scientific work, social service, or business management in various fields.

Second: That the principle of "home rule in welfare work" should be recognized as fundamental, and that local responsibility and initiative should be encouraged in all social activities whether conducted by private charity or public officials.

Third: That the Department should so develop its organization that it should be ready at all times and in all places to render expert consultation and advisory service to communities, organizations, and individuals throughout the State in all matters relating to the professional social work or institutional administration.

Fourth: That in the re-interpretation of the laws under which the Department operates the emphasis should always be placed upon the prevention of the conditions which have created the necessity for public and private welfare activities, namely, the prevention of poverty, the prevention of delinquency, the prevention of crime, and the prevention of mental disease and defect.

Among the many forms of assistance to be given to welfare institutions coming under its jurisdiction the Department includes technical advice on the use of education and recreation as means of institutional treatment. As far as our knowledge goes Pennsylvania was the first state to recognize the possibilities of music as a practical feature in such a program in state welfare administration. In November, 1923, under the administration of Governor Gifford Pinchot, Dr. Ellen C. Potter, then secretary of welfare,

[1] Bulletin 18, January, 1925, Bureau of Publications, Harrisburg, Pa.

added a musician, the writer of this volume, to the staff of the Department. He was assigned as field representative for music and allied activities to the Bureau of Mental Health, under Dr. William C. Sandy, director. His duty was to develop practical music programs for mental hospitals.

The superintendent of the Allentown State Hospital for Mental Diseases, Dr. Henry I. Klopp, was the first institutional administrator to extend an invitation to the Bureau of Mental Health for its field representative's services and to co-operate in the experimental development of a music program for mental hospitals. When it became apparent that the principles and methods of using music in hospitals were also of practical value for other welfare institutions, the representative's field of service and program of activities was gradually extended. During the nine years of his incumbency, which extended to October, 1932, their scope grew into the dimensions indicated in the chart on page 413 and in the following job analysis which he made for the Pennsylvania Department of Welfare in 1932.

JOB ANALYSIS OF FIELD REPRESENTATIVE FOR MUSIC AND ALLIED ACTIVITIES, BUREAU OF MENTAL HEALTH, DEPARTMENT OF WELFARE, PENNSYLVANIA

Regular Duties

Visitation of Institutions:
- Monday to Thursday, inclusive
- Type of Institution:
- State, County, City, and Private (when receiving State aid)
- Mental Hospitals
- Schools for the Mentally Deficient
- General and Special Hospitals
- Prisons and State Training Schools
- Children's Homes and Special Schools

Tasks:
- Conferences with superintendent of institution
- Organization and supervision of music and allied activities
- Consultation with institution's music workers and other staff members
- Demonstration of methods
- Conferences and meetings with medical and correctional administrators and educators with reference to local and general music problems
- Co-ordination of music work with the other institutional departments, namely, medical, nursing, occupational therapy, education, and industrial training
- Lectures and demonstrations to staff
- Practical work with individual cases and special group work
- Gathering notes on institutions, etc.
- Consultation service on music equipment, materials, programs, schedules, curricula

Reporting, Correspondence, Writing of Surveys and Publications, and Research:

Friday and Saturday
Writing of reports and surveys from notes
Supervision of typing and editing
Consultation correspondence with institutional administrators and workers

Periodical Duties[1]

Planning, advising, and rehearsing of institutional ceremonies, pageants, and festivals

Special consultation, correspondence with institutional music workers on vocational and music teaching problems

Lectures and demonstrations in the following educational institutions:

Universities
Colleges
Normal Schools
Occupational Therapy Schools
Nurses' Training Schools
Schools of Social Work
Music Settlements
also in Clubs and Civic Organizations

Conferences with physicians, mental hygienists, and educators on current common problems

Research and library reading in connection with work

Miscellaneous Duties

State representative, lecturer and consultant at national and international conferences

Writing and editing of addresses and articles for these conferences and for publications

In accordance with the policy of the Department to recognize home rule in welfare work as fundamental and to encourage local responsibility and initiative, the field representative's work was of an advisory nature. He tried to build on what he found practiced in the various institutions and in the community. He was often surprised to learn how much specialized knowledge and skill is applied in local institutions, which remains unknown to the larger field. Thus he became the gatherer as well as the dispenser of practical information.

His visits took place on invitation, and methods and plans were developed according to local needs in collaboration with the administration and staff workers of the institutions he visited. Advice was given on pro-

[1] The work listed under this heading occurred regularly each year, but at irregular dates.

grams and methods already in use. This process demanded independent study and frequently a new start in each case. This continuous adjustment of methods and programs according to local needs and policies resulted in a many-sided experience and a flexibility of methods that enriched the general program considerably.

Institutional visits lasted from a half-day to four days, and took place at intervals according to need and opportunity. When momentary objectives had been reached in an institution, visits were temporarily reduced or dropped and another institution added to the itinerary.

DEVELOPMENT OF THE REPRESENTATIVE'S ACTIVITIES IN INSTITUTIONS

The development of these activities, which grew in scope and quality of service, are described in the reports of the Department of Welfare issued biennially from 1925 to 1932. The report for 1925–1926, besides other matters mentioned by the field representative, contains a careful discussion on the relationship of the music work in an institution to the work of other departments, the rehabilitation of the patient, and the qualifications a music worker should possess. The report for 1927–1928 contains a discussion on methods, on the music needs of mental defectives, on the development of cultural education in correctional institutions, on the development of music as a recreation for nurses in welfare institutions, community work, and other services. The report for 1929–1930 mentions among other lectures and addresses, the lectures on Music in Social and Health Work given by the field representative in the School of Music Education of Teachers College, Columbia University, which began in 1925.

In 1929 the field representative became consultant to the Municipal Music Bureau of the Philadelphia Department of Public Welfare. He also attended and contributed papers to three international conventions: the American-Canadian Prison Congress, at Toronto, Canada, 1929; the First International Mental Hygiene Congress, at Washington, D. C., 1930; and the Tenth International Penal and Penitentiary Congress, at Prague, Czechoslovakia, 1930.

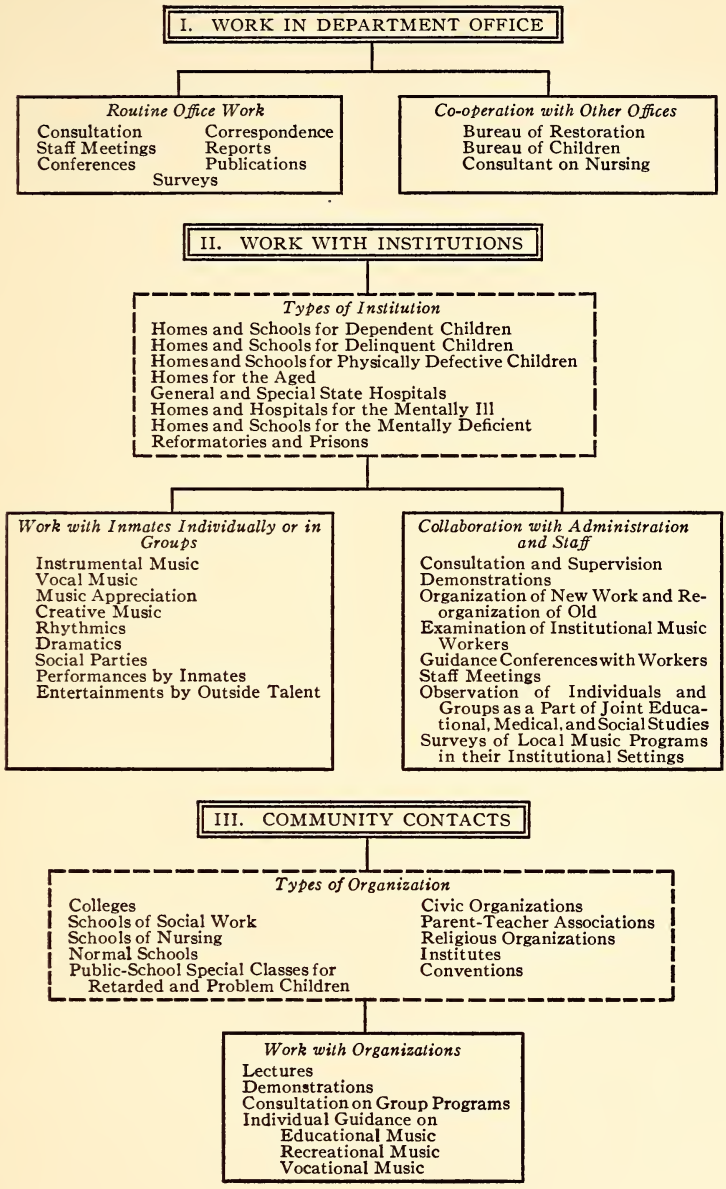
In concluding these references to the pioneer music work of the Department of Welfare of Pennsylvania, a number of important observations made by the field representative on the nature and service of the work should be added. The wide range of institutions visited enabled him to study and compare groups of populations that differed greatly. It was early apparent to him that the responses of inmates to music were more conditioned by their individual characteristics, their physical and mental age levels, racial traits, upbringing, and previous environment, than by

the type of institution or the administrative classification. The organization of a system of musical activities should therefore be based on physio-psychological needs and on the requirements of organized society as codified by custom and law.

The above conception, which grew out of the practical experience gained in the field work in Pennsylvania, became the leading principle of treatment as advocated and discussed in this book. It embodies the educational methods that were used successfully with inmates, in the institutions visited, among whom were many individuals who had failed in the public schools and the community. It is clear that the techniques used in progressive welfare institutions and in schools of public instruction will benefit by a closer co-ordination than has frequently been practiced in the past. One of the forms in which this co-ordination may be applied is the development of their musical activities on an educational basis.

Departments of Welfare and of Public Instruction have opportunities to co-operate in this matter with progressive superintendents by the training and placement of qualified public school music teachers in welfare institutions as organizers and leaders of music work which will meet the treatment needs of the inmate, the best standards of institutional administration, and the requirements of organized and cultured society.

CHART OF FIELD REPRESENTATIVE FOR MUSIC AND ALLIED ACTIVITIES, BUREAU OF MENTAL HEALTH, DEPARTMENT OF WELFARE, PENNSYLVANIA, 1923 TO 1932



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